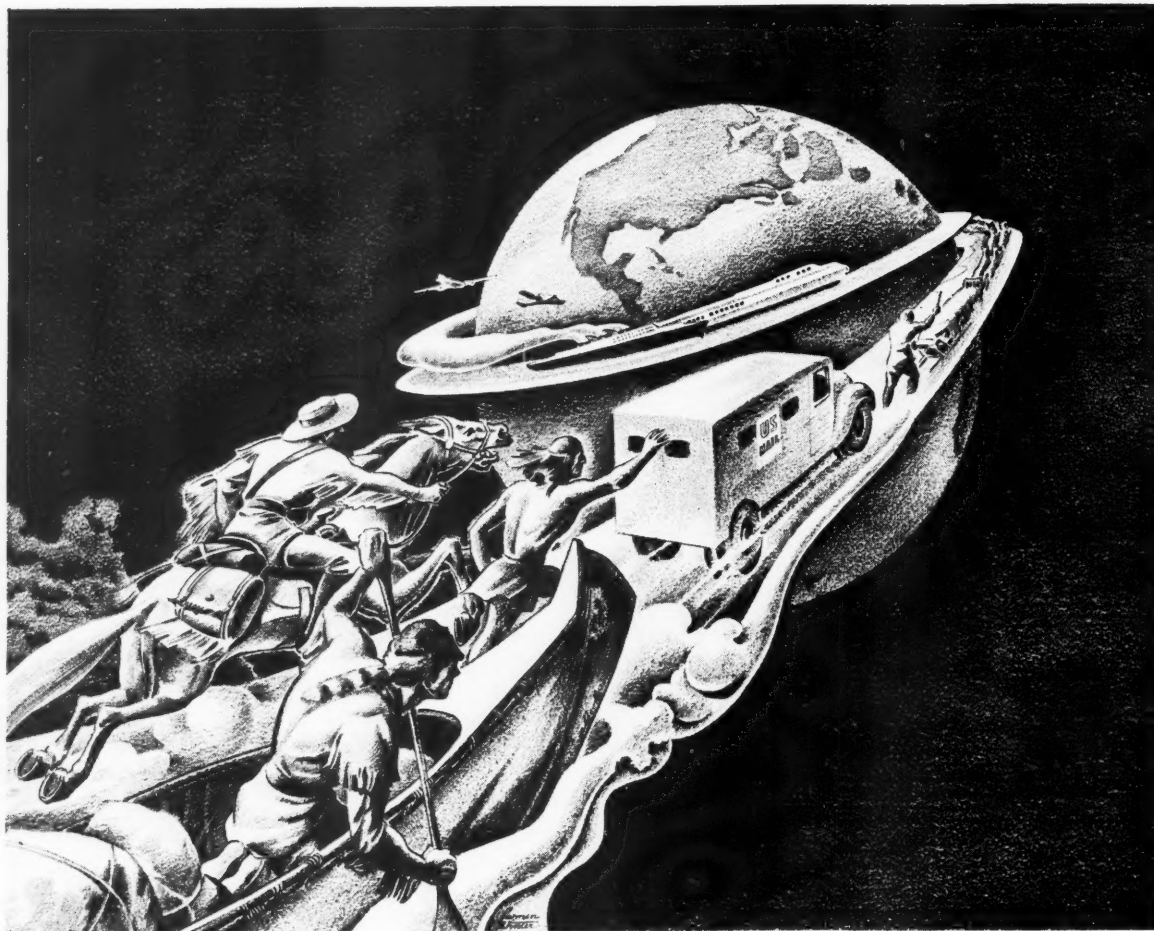


October  
1939

THE  
INLAND  
PRINTER

Bartus



**WHATEVER YOUR MESSAGE... WHEREVER IT GOES...**  
**LET *Champion Paper* CARRY THE MAIL**

Wherever peaceful people live, there goes the mail, there goes advertising, and there goes merchandise. Whether a product costs a dime, a dollar or three months' pay, printed advertising can sell it. Men and women respond according to their means and the strength of the appeal. Whatever type of literature best suits your customer's purse and purpose, it will pay you to recommend a good job, on one of the many grades of Champion paper, the foundation for good printing.



**THE CHAMPION PAPER AND FIBRE CO., Hamilton, Ohio**

MILLS AT HAMILTON, OHIO . . . CANTON, N. C. . . . HOUSTON, TEXAS

*Manufacturers of Advertisers' and Publishers' Coated and Uncoated Papers, Cardboards, Bonds, Envelope and Tablet Writing . . . Over 1,500,000 Pounds a Day*

DISTRICT SALES OFFICES

NEW YORK    CHICAGO    PHILADELPHIA    CLEVELAND    BOSTON    ST. LOUIS    CINCINNATI



# The Money Value of Up-to-date Typefaces

Typefaces constitute more than just so much printing equipment. They establish a printer's standing in the industry in the minds of many customers. And the customers who are alert to the latest modern developments are, almost invariably, the customers whose business is most desirable and profitable.

The consistent replacement of typefaces which have lost their interest and vitality, and which are on their way down the style ladder, with modern faces suited to today's needs is a practice which pays generous dividends.

New and effective typefaces bring a printer new customers and provide insurance against losing old ones. They give a printer a sales lever more powerful than price. They help build his reputation with buyers as an up-to-the-minute and successful printer.

And effective modern typefaces enable the printer to produce advertisements and mailing pieces which bring the customer returns in the way of more sales, putting him in position to buy more printing.

In every printing bill there is (or should be) a charge for depreciation or obsolescence of typefaces. If this charge or reserve is set aside for the purchase of new typefaces, composing room facilities can be kept constantly up to date, without requiring new capital.

With the Ludlow system, any printer can keep himself provided with an unlimited supply of well designed modern typefaces, a few of which are shown in actual use in the panel at the right. These, along with many other notable typefaces, both modern and traditional in design, are available in matrix form for economical slug-cast, hand-set composition, in full size range.

An attractive new booklet "Presenting Ludlow Typefaces" and full information regarding the efficiency and economy of the Ludlow system will be gladly sent to you upon request, without obligation.

## Ludlow Typograph Company

2032 Clybourn Avenue • • • Chicago, Illinois

Set in Ludlow Radiant Heavy and Radiant Medium

**THE FASHION SHOP**  
CHICAGO'S *Accessories Center*  
POLKA DOT  
*Kerchief*  
in BLUE  
RED \$1.00  
Section 8, Main Floor  
See several like these

**Klinemann's**  
\* ONLY AT  
these washable *Coolsheer* PRINTS  
YARD **95¢**  
Such fashion magic in the designs, such excitement and subtlety in the colors! Your spring wardrobe can be full of successful! Imagine, for instance, a town suit of tiniest white... cherry, on

**Specials for Monday**  
*Fresh EGGS*

**Manhattan**  
**SHIRT SALE**  
All better shirts reduced. Broadcloth, rayon, madras, oxford cloth, flannels, 4 blouse. Will not shrink. \$1.65

*Simplified*  
**Refrigeration**  
SEE IT TODAY  
✓ "Super-Powered" Package Unit. Replaces built-in unit and saves you the cost of the extra ice cubes and prevents water in the bottom of the freezer.

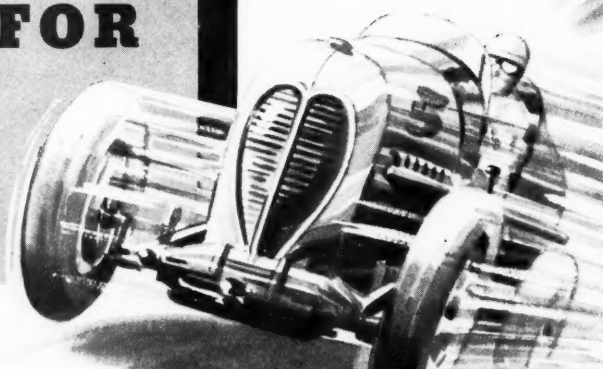
A one-owner used car is the best value in transportation

**One-Owner Used Cars**  
"Sure, I'd buy a good used car tomorrow if I could be sure it was right!" That's how it is. To take the pain of the late model cars - a car with no problems. They're all one owner - no trade-ins on this year's models. I'd have been systematic - no questions as to how as for a new car. We can - in tomorrow evening and let's talk it over with a dependable company - no more cars.

**HEAT-**  
A REAL WINTER PROBLEM  
How often have you wished that... would give uniform

# DRIVING A RUBBER-TIRED "BULLET" CALLS FOR EXPERIENCE...

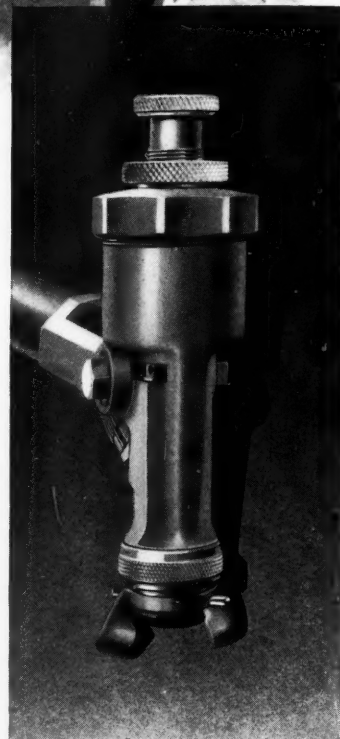
**AND SO DOES  
DESIGNING AND BUILDING  
EQUIPMENT FOR  
OFFSET  
PREVENTION!**



● YOU don't just step in and do either one—not when training and skill can make all the difference between success and failure.

The performance of spraying equipment depends on experience—on the training and skill of the builder. With the many complexities of building a spray, it takes years of experimenting to develop a simple, durable, efficient working unit.

DeVilbiss has had those years—more than fifty of them! That's why DeVilbiss spray equipment lasts so long, and is so popular in press-rooms large and small. Of the fifteen portable and stationary standard DeVilbiss outfits, one will meet your exact needs. *Write for details.*



**DEVILBISS** **SPRAY SYSTEMS**

THE DEVILBISS COMPANY • TOLEDO, OHIO • U.S.A.

Equipment licensed for  
use under U. S. Patent  
No. 2,078,790

Published monthly by The Inland Printer Company, 205 West Wacker Drive, Chicago, Illinois. Subscription rate \$4.00 a year; 40c a copy. Canadian \$4.50 a year; foreign \$5.00 a year. Entered as second-class matter, June 25, 1885, at the post office at Chicago, Illinois, under Act of March 3, 1879. Copyrighted, 1939, The Inland Printer Company.

# Announcing



## THE NEW MILLER SK AUTOMATIC

...bringing the well-known speed, simplicity and quality of Miller Automatic design to the many press rooms in need of a truly modern automatic of larger size.

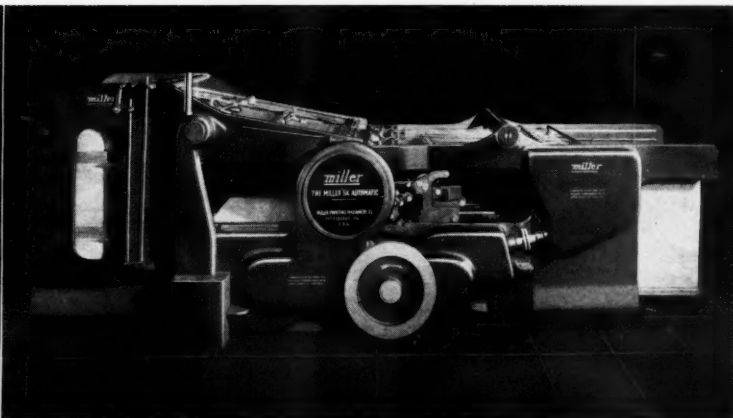
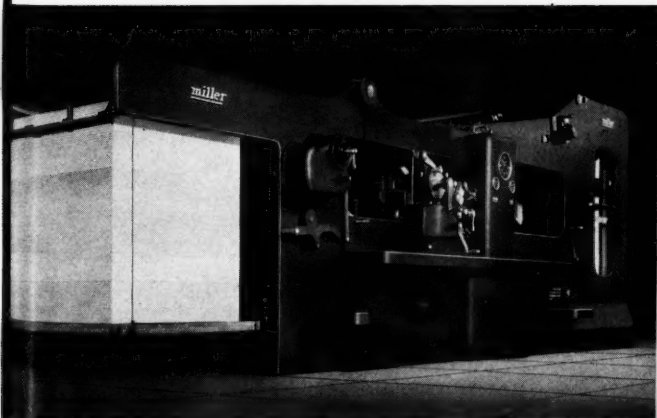
...made possible by years of experience in the design of modern automatic cylinders, supported by the latest advances in metallurgy and engineering.

...enabling printers to give a maximum of quality and service at an attractive but profitable price.

...the new 36 x 48 Miller SK Automatic, 3250 sheets per hour.

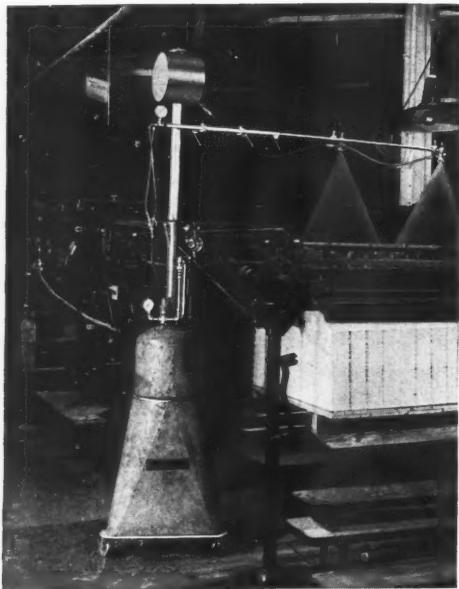
*Full information gladly given to responsible concerns on request*

**MILLER PRINTING MACHINERY CO., PITTSBURGH, PA.**



Please Mention THE INLAND PRINTER When Writing to Advertisers

# What Happens Today



Portable 1/2 HP Fully Air-operated Compressor Gravity Feed Two Gun Unit attached to a Miehle Two Color Press. Pile delivery treatment. Increases press production over 25%.

**Here**

**AND**

**Here**

**Determines Your Profit  
Now and Tomorrow!**

## AND **NOW** this New Bulletin

**Tells how to produce cleaner,  
faster printing... at less cost**

Learn how to stop all possible causes of ink offset—enjoy new savings—increase press production 25% to 100%.

The new Paasche fully Air-operated “No-Offset” Units—and the New Grade FS Solution—described in this bulletin enable you to give your regular printing jobs a new brilliance and sparkle.

You are able to take the spectacular solid color work that occasionally turns up—knowing that racking, slipsheeting, slow press speeds, ink fixing, smudging and offsetting are a thing of the past.

You are able to improve the appearance of every job you run, whether a one or two color envelope stuffer

or a two, three or four color circular. You are able to prevent offset on difficult printing on glassine, metallic papers, supercoated enamel stock, lithocoated and cardboard of all grades.

Learn how to compete with other letter-press printers and lithographers now using the Paasche Air-operated “No-Offset” Process.

Send for this new bulletin—then have us demonstrate in your plant.

**Paasche Airbrush Co.**

1905 DIVERSEY PARKWAY  
CHICAGO, ILLINOIS

Canadian Distributors—Harris-Seybold-Potter Ltd. • Toronto • Montreal

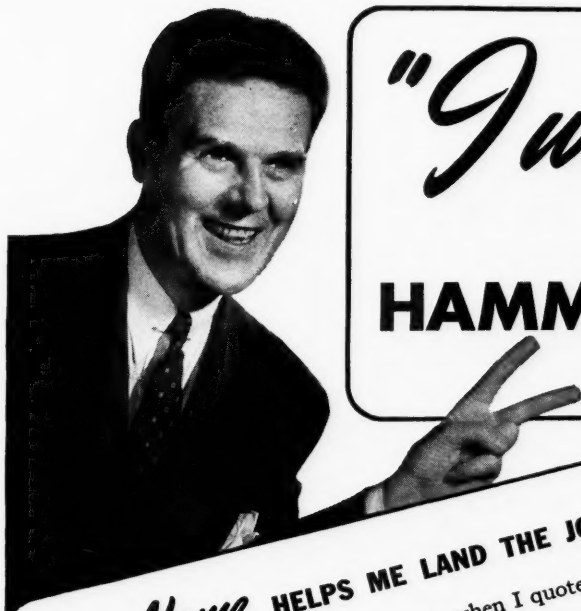


—Describes new Units to  
fit every press, large or  
small,—new low prices.

Fully Protected by Licenses under U.S.  
Patent Nos. 2,078,790; 2,110,052; 2,114,723

# Paasche “NO-OFFSET” Process





# "I win *Two* ways WITH HAMMERMILL BOND!"

## "THE *Name* HELPS ME LAND THE JOB . . ."

"Sure . . . it's easier to get the order when I quote the job on Hammermill Bond. Customers know that name, and they respect it. They've seen Hammermill Bond advertised in the big national magazines for more than 25 years. Chances are they're already using it in their business. When a paper has a reputation like that, it's just good business to cash in on it."

"I liked those last letterheads very much. Put us down for a reorder."



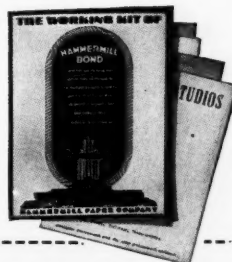
## "THE *Paper* HELPS ME PLEASE THE CUSTOMER"

"I make a clean profit on the original order. But that's not all. I've found that the jobs I sell on Hammermill Bond generally bring me in a steady string of profitable reorders, too. Why? Because Hammermill Bond *pleases* the customer. It backs up good printing in my plant with good performance in his office. It's easy to write on. It erases neatly. It stands handling. And it gives him a job he can be proud of. That's why for extra profits I sell Hammermill Bond!"

"Hammermill Bond, eh? Now that's a paper I know! Okay, the job is yours."



**WHY TACKLE** a prospect barehanded? Make your selling job easier. Every prospect has his own printing problem. Don't just talk the answer. Show it, prove it . . . with the Working Kit of Hammermill Bond. Tells how to improve letterheads, match stationery, select envelopes . . . how to set up a color signal system, design up-to-date printed forms. **FREE. Send for your copy now.**



*Send for it!*

Hammermill Paper Co.  
Erie, Pa.

Please send Working Kit of Hammermill Bond. 1P-OC

Name \_\_\_\_\_

Position \_\_\_\_\_  
(Please attach to your business letterhead)

Please Mention THE INLAND PRINTER When Writing to Advertisers

Highspeed Production  
Equipment

# DEXTER

Feeders, Folders,  
Trimmers, Stitchers

## This *New* 28 x 44 Inch Model "Double M" CLEVELAND FOLDER

Gives You the Opportunity to  
Replace Your Old Model "B"  
with a Larger, Faster, More  
Versatile and More Profitable  
Folding Machine

### Larger . . .

With so much of your work specifying bleed edges, you are often required to use extra size sheets for printing, folding and binding.

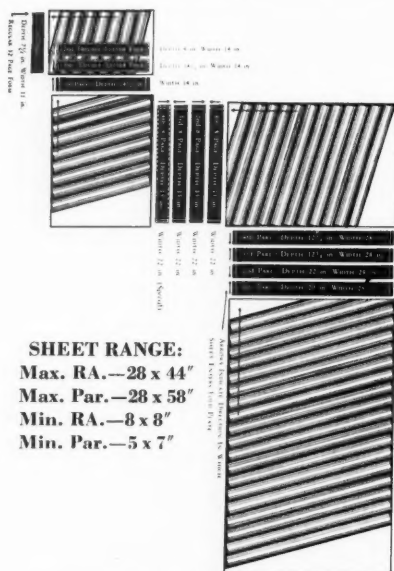
The new 28 x 44" Cleveland "Double M" provides for folding full size sheets from the new 28 x 41" high speed presses that have become so popular for printing bleed sheets slightly larger than 25 x 38" to allow for trim. It also accommodates half-sheets from the widely-used 42 x 56" offset and letter presses, when maximum size sheets are run work-and-turn, and slit.


The 28" width of the "Double M" also permits folding of signatures in two, three, or four parallel folds up to 28" in length, the maximum size of two or more up signatures that can be stitched on nearly all of the gang stitchers.

The second, third and fourth plates in the parallel section of the "Double M" are deeper than those of the Model "B", thus providing for folding of larger signatures on many impositions. This is one of the most valuable features of the new "Double M".

### Faster . . .

The folding rollers of the "Double M" have a surface speed up to 325 feet per minute, as compared with the well-known 200 feet per minute on the Model "B"—a 50% increase in speed. This increased production at no extra labor cost materially increases profits for every running hour.





**"... when schedules have  
to be maintained, we use  
Hyfect..."**

A printer\* who is producing a national weekly analyzed his paper problem for us as follows: "On publications where schedules have to be maintained, it is essential that stock be held to certain standards; that it does not vary from week to week. The absence of variation in Hyfect has made it possible for us to print with a maximum amount of efficiency."

Next time you are faced with the problem of producing a large run of house organs, magazines or direct mail pieces and want to save the expense of readjusting make-ready and changing inks each time you put on a new skid or roll, try Hyfect.

*\*Name and letter on file.*

*Kleerfect*  
THE PERFECT PRINTING PAPER

UNIFORMITY IN  
OPACITY • INK AFFINITY  
NON-CURLING • PRINTABILITY  
STRENGTH • BASIS WEIGHT  
COLOR AND FINISH

*Hyfect*  
ALL-PURPOSE BOOK PAPER

**KIMBERLY-CLARK CORP.** (Est. 1872) NEENAH, WISCONSIN • CHICAGO, 8 South Michigan Avenue  
NEW YORK, 122 East 42nd Street • LOS ANGELES, 510 West Sixth Street

Please Mention THE INLAND PRINTER When Writing to Advertisers

# Patawite 9 lb. Manifold

REG. U.S. PAT. OFF.



Here is one of the very latest developments in modern, lightweight papers—Patawite 9 lb. Manifold. It is made on precision paper machines, with the result that it has an exceptionally clean, uniform surface. It will take printing beautifully.

Its extra quality has set a new standard for carbon copy paper, airmail stationery, advertising folders, office forms and many other uses.

Patawite Manifold is unwatermarked, unglazed and is available in blue, pink, green, canary, goldenrod and white. Ask us to send you a booklet of samples and the name of the distributor in your territory.

## Paterson Parchment Paper Company

*Bristol, Pennsylvania*

WEST COAST PLANT: 340 BRYANT STREET, SAN FRANCISCO, CALIFORNIA  
BRANCH OFFICES: 120 BROADWAY, NEW YORK • 111 WEST WASHINGTON STREET, CHICAGO





FOR *Strength* SPECIFY

● Ledger paper gets man-handled. WYTEK LEDGER can take it. It's extra-strong, extra-tough, lasts years longer. Watermarked, of course, but economical for all that.

**Wytek**  
WATERMARKED  
**Ledger**



**WYTEK SALES COMPANY**

MAIN OFFICE - - - DAYTON, OHIO

Sales agent for all Wytek printing papers, including:  
Wytek Bond, Wytek Ledger, Wytek Offset, Wytek Cover

F A M O U S      F O R      S T R E N G T H

# Close Figuring makes Successful Bidders



Kelly Clipper  
Stream Feeding

*It's the hours saved on every job* with a KELLY CLIPPER that may mean the difference between a successful or unsuccessful bid. Minutes saved in making ready ...in getting under way...and during the run are putting dollars into the pockets of Kelly Clipper owners they never were able to count on before. Make this test yourself: refigure your last few jobs as if you had a Kelly Clipper. It's entirely possible that the money you're losing by making shift with obsolete equipment would pay for a Kelly Clipper in a short period of time. Ask your ATF Salesman or your nearest ATF Branch Office for a Clipper Press Sheet. It will give you a basis for your figuring. There's no obligation, of course.

*The Press the Pressmen  
Okayed!*

**AMERICAN TYPE FOUNDERS**

200 Elmora Avenue, Elizabeth, New Jersey • Branches and Dealers in 24 Principal Cities

Types used: Lydian Family, Kaufmann Bold, Stymie Bold Condensed

**10** Please Mention THE INLAND PRINTER When Writing to Advertisers



*For Better Printing Specify*

# MOUNTIE

**PEDIGREED PRINTING PAPERS**

LEADERS IN A FAMILY OF QUALITY PRINTING PAPERS MADE BY  
**THE NORTHWEST PAPER COMPANY, CLOQUET, MINNESOTA**

CHICAGO • MINNEAPOLIS • NEW YORK • SAN FRANCISCO • ST. LOUIS

OFFSET  
RUBBER  
GRAINING  
COMPOSITION  
ROTOGRAVURE  
NON-MELTABLE  
FABRIC-COVERED  
VARNISH & LACQUER  
**ROLLERS**

SAM'L BINGHAM'S SON MFG. CO.

—CHICAGO—

ATLANTA  
DALLAS  
ST. LOUIS

CLEVELAND  
HOUSTON  
MINNEAPOLIS

NASHVILLE  
INDIANAPOLIS  
PITTSBURGH

DES MOINES  
KALAMAZOO  
SPRINGFIELD, O.

DETROIT  
KANSAS CITY  
OKLAHOMA CITY





THE NEW YORK PUBLIC LIBRARY  
ASTOR LENOX TILDEN FOUNDATION  
500 FIFTH AVENUE  
NEW YORK 10017



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# Profits for Printers in 1939...and in the future!



Above, a general view of the Cottrell Exhibit at the recent Graphic Arts Exposition in New York. Capacity crowds saw this exhibit throughout the two weeks of the Exposition. A Claybourn Four-Color Proof Press was exhibited (smaller picture), and other units of Claybourn plate making and proofing equipment, in addition to the Cottrell Claybourn Two-Color Rotary Press.

Fundamentally, PROFITS FOR PRINTERS was the main idea of the recent big Graphic Arts Exposition in New York.

Perhaps that is why the Cottrell exhibit was one of the highlights of the show; for Cottrell offers new and dependable methods of earning large profits.

One method is the Cottrell Claybourn Two-Color Rotary Press, which thousands of visitors saw in daily operation at the Grand Central Palace. Particularly gratify-

ing were the comments of printers who are already using the Cottrell Claybourn Rotary.

For example: One customer reported NET PRODUCTION over a period of several weeks, on 30-pound stock, of more than 4000 two-color sheets an hour—from a 36x48 press (maximum sheet size). Another user of this same press, working on four-color process printing twice through, is getting 3800 NET PRODUCTION.

*Write for more details*

**C. B. Cottrell & Sons Co., Westerly, R. I.**  
NEW YORK: 25 East 26th Street • CHICAGO: 332 South Michigan Avenue  
CLAYBOURN DIVISION: 3713 N. Humboldt Ave., MILWAUKEE, WIS.  
SMYTH-HORNE, Ltd., 1-3, Baldwins Pl., Gray's Inn Road, LONDON, E. C. 1

## CLAYBOURN DIVISION • TWO-COLOR ROTARY PRESS

# More Profits for You — with Christensen Equipment



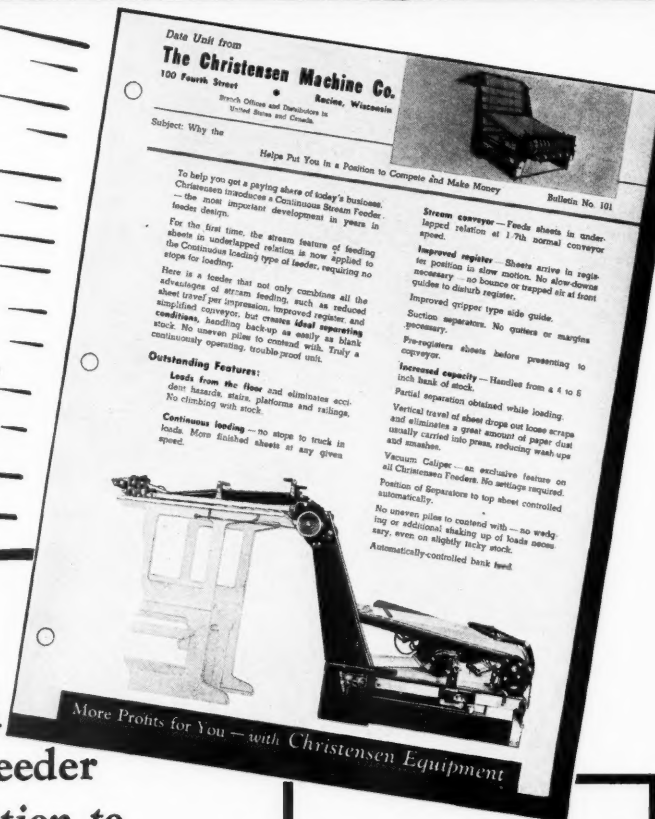
**Free Bulletin tells why the Christensen Continuous Stream Feeder helps put you in a position to compete and make money**

To help you reduce production costs . . . enjoy new savings—by cutting "down time" and providing quicker adjustment, on long runs or short jobs—Christensen applies the stream feature of feeding sheets in underlapped relation to the Continuous loading type of feeder. Designed for use with any type of sheet-fed equipment—flat beds, rotary or offset presses, varnishers, or folders.

New 4 page bulletin—distributed for the first time at the Show—tells how this advanced machine provides advantages such as reduced sheet travel per impression, improved register, and simplified conveyor

. . . creates ideal separating conditions, handling back-up as easily as blank stock.

Learn why prominent printing plants which have accepted the Christensen Continuous Stream Feeder as the new standard of sheet feeding—such as Multi Colortype Co., Cincinnati, Ohio . . . Fort Dearborn Lith. Co., Chicago, Ill., and others—now enjoy the full capacity of their fastest presses . . . and high quality work that is a credit to them. See why you can expect the same satisfying results. Write today for the Christensen Continuous Stream Feeder Data Bulletin No. 101.



## Outstanding Features

1. **Loads from floor**—Eliminates accident hazards, stairs, platforms, railings.
2. **Continuous loading**—No stops to truck in loads. More finished sheets at any given speed.
3. **Stream conveyor**—Feeds sheets in underlapped relation at 1/7 normal conveyor speed.
4. **Improved register**—Sheets arrive in register position in slow motion. No slow-downs necessary.
5. Improved gripper type side guide.
6. Suction separators. No gutters or margins necessary.
7. Pre-registers sheets before presenting to conveyor.
8. **Increased capacity**—Handles from a 4 to 6 inch bank of stock.
9. Partial separation obtained while loading.
10. Vertical travel of sheet drops out loose scraps, eliminates most paper dust . . . reducing wash-ups and smashes.
11. Vacuum Caliper—no settings required.
12. Position of separators to top sheet controlled automatically.
13. No uneven piles to contend with.
14. Automatically-controlled bank feed.

## THE CHRISTENSEN MACHINE COMPANY

100 FOURTH STREET, RACINE, WISCONSIN

BRANCH OFFICES AND DISTRIBUTORS  
IN UNITED STATES AND CANADA



THE HOWARD PAPER COMPANY  
MAKERS OF HOWARD BOND  
THE NATION'S BUSINESS PAPER  
URBANA  
OHIO

*Letterheads* **MOST GOOD  
SEEM  
TO HAVE THE  
HABIT OF BEING  
PRODUCED ON •**

**HOWARD BOND**

**WATERMARKED**

**"THE NATION'S BUSINESS PAPER"**

*Envelopes to Match*

**You'll like Howard Mimeograph and Howard Ledger, too.**

**THE HOWARD PAPER COMPANY, URBANA, OHIO**

Send me ☐ Howard Bond Portfolio ☐ Howard Ledger Portfolio  
☐ Howard Mimeograph Portfolio

Name \_\_\_\_\_ Position \_\_\_\_\_

Firm \_\_\_\_\_

Address \_\_\_\_\_ City \_\_\_\_\_ State \_\_\_\_\_

Please attach to your business stationery

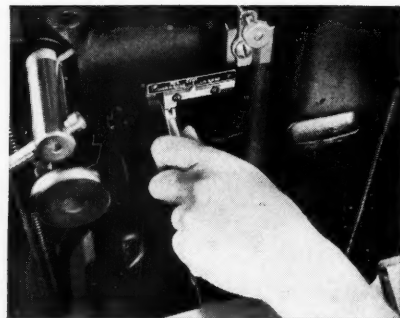
IP-10-39

**"THE WORLD'S WHITEST BOND PAPER"**

Please Mention THE INLAND PRINTER When Writing to Advertisers

15

**AFTER THE FLOOD** of 1937 practically destroyed the Dickson Co. plant at Louisville, Ky., they purchased three Blue Streak Linotypes with Self-Quadders. Now Mr. Dickson writes:



"After using them more than two years, we can say that these quadders are invaluable. Centered lines in Linotype composition are rated as difficult matter, and charged at price and one-half; but through the use of the automatic centering device, this becomes what is called 'fat' matter, and it can be set faster than straight composition.

"The action of the quadder in justifying matter on either the front end of the slug or on the back is a wonderful pick-up, especially on composition in wide measures.

"The Dickson Company would hate to be deprived of their use, as they have greatly increased our machine-hour production."



**KEEPING AHEAD** with new equipment and quality printing has been the policy of The Collier Printing Company since its founding . . . so said this modern Wooster, Ohio, printing plant when announcing the installation of a new Model 32 Blue Streak Linotype. At left is Charles Collier; changing magazine Linotype's exclusive vertical-lift way is operator Byron Bell; at right stands Manager Hobart M. Henery. Says Manager Henery, "The producer who takes advantage of modern production facilities undoubtedly enjoys a lower-cost basis."

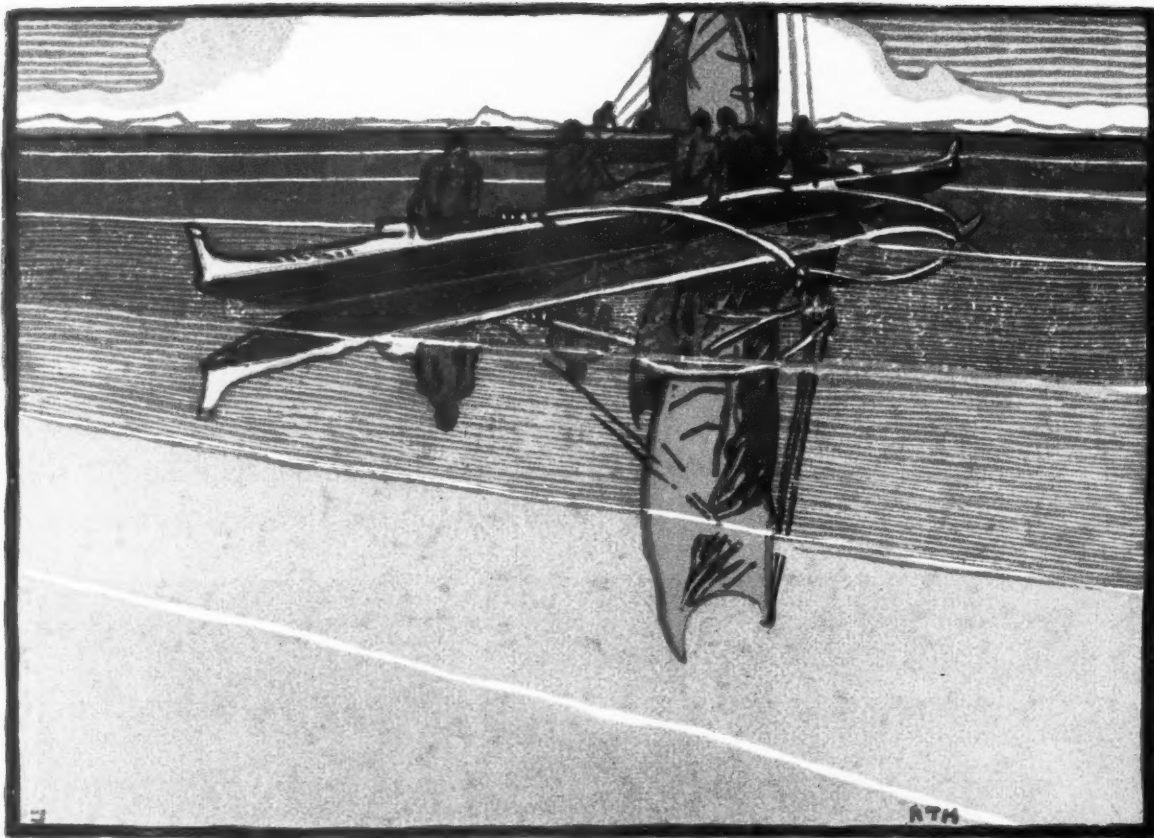


**NUMBER PLEASE**—If you ever look up a telephone number in Montreal or Toronto, you can bet that the directory line was set on one of these Blue Streak Model 31's. They're part of the Linotype battery of Ronalds Company, Montreal. During a busy period, shortly after installation, these machines were kept running 24 hours a day for ten months—only stopping for normal servicing operations. "Yes," says Machinist-Operator Phil Quevillon, "and don't forget that was with hard metal." Standing between Blue Streaks is Directory Production Manager Frank Gammon. At other machine (upper left) is Operator Clarence Mercier.



Linotype Erbar Bold Condensed and Memphis Medium

real  
blue  
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mal  
and  
s is  
per



*Reinhold W. Julich, Honolulu artist and member Honolulu Club of Printing House Craftsmen, cut the five linoleum blocks—three blues, a red, and a yellow—for this beautiful rendering of a typical Hawaiian marine scene. A black and white drawing by the late A. T. Manookian was the inspiration for this illustration and the Star Bulletin supplied press and materials for the original impressions*



## ANOTHER VIEW ON DUPLICATORS!

Remember F. H. Branham's article in the August issue of *The Inland Printer*? Here a very different answer to the stencil process problem is put forward • **By FREEMAN CHAMPNEY\***

ONE OF THESE DAYS, archaeological research is going to unearth a moldy document dating back to fifteenth century Germany. This venerable manuscript will well and faithfully set forth the proceedings of an extraordinary session of the "Brotherhood of Worthy Scribes and Calligraphers." It will appear that this meeting was called by the elder members of this medieval trade association to consider appropriate measures to be taken to confound, dismay, and destroy utterly the subversive activities of one Johann Gutenberg—this Gutenberg having threatened the very sources of culture, learning, and economic security by means of a wretched mechanical contrivance involving separate metallic types. It will be apparent that perfect unanimity prevailed at this gathering. Every monkish bosom swelled with pride in the great tradition of the brotherhood as guardians and transmitters of the precious flame of learning—as well as a certain apprehension at the prospect of disused scriptoria, and of worthy calligraphers being set to clean the stables and tend the swine. Most fervent and unmonkish applause greeted Brother Benedict when he denounced the man Gutenberg and his devilish devices as soulless perversions of man's noblest activity, economically unsound, and an affront to the Almighty Himself. Committees on Public Education, Obtaining Remedial Legislation, and The Withholding of Absolution from Patrons of the Black Art of Gutenberg were set up and the meeting closed militantly righteous.

Is the point sufficiently clear—or should I lay it on with a shovel? The amount of human energy that goes into trying to stay where we were yesterday, if laid end to end and connected with a power line, would operate all the traffic lights in Tulsa, Oklahoma, for a period of 147 years. Certainly duplicating machines are making trouble for the printers—for a lot of printers, rather. Times change, techniques change, social customs change. The important point is that some people and some businesses are alert enough to adapt themselves to change and some are not.

Recently I talked to a salesman for one of these duplicating machine companies and he told me of one of his experiences. A certain town held a medium-sized manufacturing concern and a printer who did the major part of his business handling their office and factory forms. The salesman called on the printer to suggest the possibilities of the duplicating process for form work. Was the printer interested? Did he inquire into the technical nature of the process, the cost rates for his type of work, the ways in which such a process could be fitted into his particular plant setup?

He did nothing of the sort! He was a printer, by the gods, and he rose in his wrath and told the salesman to get to blazes out of there. What happened next should be obvious. The

salesman figuratively picked himself up, dusted off his coat, and went on down the street and sold a couple of duplicators to the manufacturer. Now the manufacturer is saving several thousand dollars a year on his form work and the printer is cussing duplicators, the administration, the climate, and everything else except his own bull-headedness.

Observe that the manufacturer had no particular yen to go into the printing business. The printer could have installed duplicating equipment himself, saved money for his customer, and still made a substantial profit for himself. The manufacturer would have given him his blessing. But, you say, the printer would have had to revolutionize his shop setup to handle a new process, junk some of his perfectly good equipment, maybe train new help. And the answer is, perhaps he would. Maybe he would have had to neglect his golf game for a few months and put in sixteen-hour days learning things. A terrible thing to contemplate, to be sure, but picture his dilemma now!

How about these duplicating machines and their work? Is it true, as one gathers from Mr. Branham's article, that they do only work of a pre-Neanderthal lousiness; that their output is, more frequently than not, really more expensive than printing; and that every business man who buys one is a misguided sucker who will shortly consign the machine to the attic and write it off as a mistake? One only needs a cursory knowledge of the facts to see that these are violent overstatements. When skilfully handled, duplicating

\* In line with its policy of giving both sides (or more) of a question, your journal now has another printer tell how he meets the duplicating machine situation. What do you think?

methods are capable of turning out work of excellent quality. And for the types of work for which they are well suited, costs are often so much lower than letterpress that there is no comparison.

To be sure, plenty of purchasing agents have fallen for sales literature showing a chic and dewy office girl batting out thousands of perfect copies without so much as denting her nail polish. This, of course, is nonsense of an obvious sort. It takes time and intelligence and sweat to develop skill in operating duplicating equipment. Granted that duplicating machines turn out some ghastly products at times. Some lovely eggs get laid in letterpress shops, too.

Make no mistake about the duplicating processes being here to stay. And, by all means, don't overlook the very pertinent fact that they are fun to work with. The ease and flexibility with which diverse graphic art techniques may be employed and combined—typewriter, drawing instruments, lettering pen, brush, crayon, camera, and etch proof—make these processes fascinating to anyone with a liking for design and its reproduction. Furthermore, the likely technical developments of the immediate future are, many of them, going to be right up the alley of the duplicating processes. A typewriter with automatic justification and a variable escapement to accommodate characters of differing thickness has been sighted off the starboard bow. While still hull down on the horizon, it is coming up fast under a full head of canvas. Any printer who feels the need of a nervous breakdown is welcome to meditate on the probable effects of such a mechanism.

As I see it, the printer who is irked by duplicators and the like can react in one of three general ways:

(1) He can concentrate on perfecting the quality and efficiency of his letterpress techniques. This is the line of procedure described in *THE INLAND PRINTER* article, March issue, about the Keller-Crescent Company as a way of meeting the challenge of offset. This is an intelligent and vigorous approach to the problem. There will probably always be a substantial amount of printing for which letterpress is the ideal medium. As the other processes capture more of the general market, the weak sisters among letterpress shops will fold, leaving the more efficient and pro-

gressive firms more secure than before and more competitive!

A corollary to this approach is that the letterpress printer should concentrate on the type of work for which his process is best suited, and not work himself into a lather when he sees work switching to other processes which can handle it better. No one does himself any good, in the long run, by overselling his product.

(2) Some printers might want to install duplicating equipment themselves and operate it as a sideline to their regular work. A print shop is in a more strategic position for efficient operation of duplicating equipment than any business office can hope to be. The printer has paper cutters, folders, stitchers, and punching machines. He knows paper and buys it in economical quantities and sizes; he has trade contacts with photographers, engravers, inkmakers, and other essential sources of supply; he knows how to cope with the host of practical details that go into the planning of any job whether printed or duplicated; he knows how to compute his costs accurately.

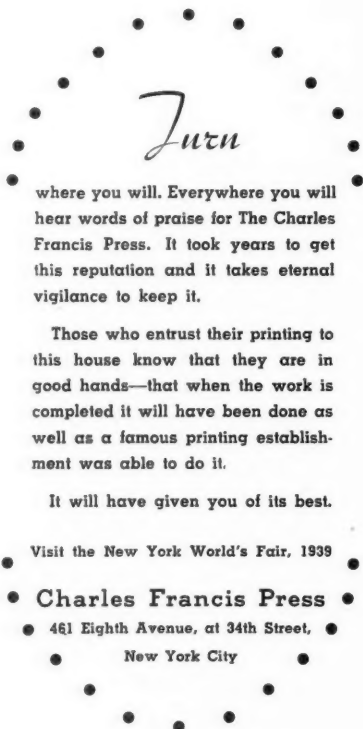
There are many firms among the customers of any printing plant that

have occasional needs which are best filled by low-cost duplicator work. Many of these firms do not have enough such work to warrant installing their own equipment. If they find that they can count on their printer to furnish their low-cost items, and to give them sound advice as to when a job can be best handled in this way and when the additional cost of printing is justified, it will substantially strengthen the bond between customer and printer. If, on the other hand, the printer's nostrils flare and he raises his voice and pounds the desk when his customer mentions duplicator work, the customer will begin to wonder whether the duplicator boys haven't really got something after all. His curiosity may lead to a bit of experimenting!

In our plant we have experimented with duplicator work as a sideline and have had very good results. Using a small offset duplicator and a carbon-ribbon typewriter we have built up a nice volume of work. Most of this work would never have been handled by letterpress printing. It is amusing to observe that the small amount of work we have done on the duplicator—work which had previously been done letterpress—had been handled by cut-throat, hole-in-the-wall printers. There is a suggestion for those who are plagued by this type of competition. With duplicating equipment, you can beat them at their own game and make money doing it!

Personnel to handle the duplicator work may be a problem. We were fortunate enough to find a young man with a keen interest in the work and a background of diversified skills. In the course of a year, he has not only mastered the necessary techniques for turning out good work, but has investigated the chemistry of the process and standardized the buying of supplies at prices substantially below those of the trade-marked supplies offered by the manufacturer. At present he is designing and building inexpensive equipment for making photographic plates. Of course, he might have been willing to spend six years distributing type and washing presses so that he could become a bona fide printer. And then again, he might not.

We have had our headaches, of course. We have had very little capital to use for experimenting, and we have been using the cheapest offset



where you will. Everywhere you will hear words of praise for The Charles Francis Press. It took years to get this reputation and it takes eternal vigilance to keep it.

Those who entrust their printing to this house know that they are in good hands—that when the work is completed it will have been done as well as a famous printing establishment was able to do it.

It will have given you of its best.

Visit the New York World's Fair, 1939

**Charles Francis Press**

461 Eighth Avenue, at 34th Street,  
New York City

A confidence-inspiring printer's advertisement which appeared in *Printer's Ink* . . . the monthly. Copy like this builds sales!

(3) The final method of meeting the problem of "pseudoprinting" is Mr. Branham's. Fundamentally it seems to have a close kinship with the old technique of casting out devils by Speaking in Tongues. Practically it means cussing out the dupli-

## BY JOHN E. STEMPEL

Mr. O'Neel uses an estimate sheet that affords space for setting down estimates of every operation that it is

The form also carries space for noting when the work was ordered or who got the job, if it was let to another printer for one cause or other.

ESTIMATE SHEET — THE HAGERSTOWN EXPONENT									
CUSTOMER				ADDRESS				DATE	
DESCRIPTION OF JOB				FORM NO.				JOB NO.	
Quantity	Number	Copies in Set		Run	up	Size Sheet	Stitch	Pad	No. Pages
Perf.		Score	Fold	Punch	Gather	Bind			Printed 1 2 Sides
Special Instructions:				Form Standing				Electron	
STOCK—Remarks									
Sheets	x	Size	Wt.		Kind	Color	Lb. @	¢	Cost \$
Sheets	x	Size	Wt.		Kind	Color	Lb. @	¢	Cost \$
Sheets	x	Size	Wt.		Kind	Color	Lb. @	¢	Cost \$
Sheets	x	Size	Wt.		Kind	Color	Lb. @	¢	Cost \$
Covers	@	\$		Binding Tape	@	\$	Ink, etc.	@	\$
Chipboard	@	\$		Envelopes	@	\$			\$
Carbon	@	\$		Half-tones, etc.	@	\$			\$
PRINTER'S ESTIMATE:							Total Material Cost \$		
Hours							TIME CHARGED		
							Hours	Rate	\$
Mach. C.									
Hand									
Cast-Saw.									
Alt.-Rev.									
Make-up									
Lock-up									
Stone Comp. (Changes)									
Total									
First Cut									
Second Cut									
Trimming									
Total									
Make-ready									
1st Press Run	Kelly	<input type="checkbox"/>							
2nd Press Run	Kings	<input type="checkbox"/>							
3rd Press Run	Hand	<input type="checkbox"/>							
Total									
Machine Operations:									
Die Cutting									
Scoring									
Perforating									
Stitching									
Punching									
Folding									
Total									
Hand Operations:									
Insetting Carbon									
Gather-Jog									
Padding									
Binding									
Hand Scoring									
Wrapping									
Total									
Work Ordered By				Date		Shipping—Dray, Boxes or Carbons			
Lost To						Office			
Remarks:						Proofing			
						Outside Service			
						Total Cost			
						Profit			
						Quoted per M \$			
						Alternate Bid			
						Total \$			
						\$			

cators on all possible occasions, and setting his sisters and his cousins and his aunts to boycotting every butcher shop that has a mimeograph machine lurking in the woodshed. Well, it might be sort of fun at that! But I doubt if it would do the printing industry any permanent good. Remember the Worthy Scribes and Calligraphers!

By following out the form used it is impossible to skip operations. As

[illegible]

The job ticket, which carries room for instructions for all operations as well as the cost sheet for the job, is filed according to its number. But each job also has its record card, describing the job, estimate, and cost. This card permits picking from the files quickly job tickets for previous orders on a given job. Estimate and cost of each reorder can be entered



on the job record card in order that in future quotations on it, Mr. O'Neel is able to check reasons for loss on the job or for unexpected profit, and to modify future quotations in the light of experience. It also prevents wide variations in quotations.

Since the *Exponent* shop is a small country establishment, simplified cost accounting is in order. The employee's time card serves both as a payroll and a cost card. Mr. O'Neel, who designed the system at a time that he had had little experience in plant operation, adopted the ten-minute unit rather than the tenth of an hour.

A column is provided for each type of operation in the plant, and the operations are grouped by position on the floor rather than by the usual breakdown between composing and pressroom operations. The shop layout includes the cylinder press and casting at the same end of the floor as the composing equipment. The imposing tables are between that division and the job press and bindery equipment.

The employee need only enter the job number and draw a line in the proper column to indicate the time devoted to that operation. It is a simple matter to transfer the units of chargeable and nonchargeable time each day to the job ticket. Then, when the job is complete, the ticket is ready for addition and billing. The time cards, meanwhile, have been filed in the payroll drawer and the weekly payroll is from them.

Mr. O'Neel likewise provides simplified forms for expediting other business phases of the newspaper. Notification of attorneys that a court officer has placed a legal advertisement in one of their cases brings prompt billing, in duplicate, to the court officer and the attorney. This speeds collection of these accounts and permits the attorney to prepare his record of the case for settlement at the earliest possible time.

A form for classified ads shows the source of the advertisement and also whether it was paid for or charged. This prevents arguments over future billings should questions arise.

### Says Issue Is "It"

Your September number is "it." Haven't had time to read it thoroughly, but it reflects all the hard work you put in on it. Now, go on to the Show, Fair, and U.T.A. "Con"-vension.—Frank S. Cronk, Denver.

## Fluctuation Ratio Low in Print Shop Employment

BY MILFORD M. HAMLIN

● In the preceding articles, published in the June, July, and August issues of *THE INLAND PRINTER*, graphic comparisons were shown among nine of our leading manufacturing industries in respect to the trends, over a period of years, in the "number of establishments," "number of wage earners," and "amount of wages paid." Charts were also presented to show the relative standing of each industry, on these same points, in each of the years considered from figures of the Department of Labor.

The primary object that motivated the required statistical study, as well as the preparation of the graphs and charts, was to determine, by comparison, the exact place in which the printing and publishing business stood among other manufacturing industries. The determining factor lies in the *comparison*, since this is the only reliable means by which a true picture may be obtained of the effect that general trends and conditions, in this rapidly changing world, have upon our various industries.

These general business trends, with their accompanying financial crises and booms, affect every line of industry similarly; but to a greater or less degree, depending upon the economic importance of that particular industry. The preceding articles definitely establish the stability of printing and publishing, and give us a good idea of the splendid opportunities that it offers in the way of permanent employment at a satisfactory wage for those working at any of its many trades.

The source of the data from which those graphs and charts were developed is the Biennial Census of Manufactures, and while it is the most reliable obtainable, it does not show the effect that seasonal conditions have upon the various industries. It was deemed necessary, therefore, to turn to other sources for data that would show trends at more frequent intervals.

Very desirable and reliable information, relative to employment and weekly earnings, is found in data furnished by the Bureau of Labor Statis-

tics which is computed from reports supplied by representative manufacturing establishments throughout the country. These reports cover more than 55 per cent of the total wage earners, and are regularly received from the same list of concerns. The accompanying graphs and charts, as well as those appearing in subsequent articles, are based on data obtained from this source.

As in the case of the preceding articles, the data from which these graphs and charts were compiled embrace the general industry group in each instance, as classified by the Bureau of Labor Statistics. This is done in order to give a true comparison of each industry with the others. In comparisons of this nature, it is logical to presume that the broad classification of the industry groups should be considered, since the selection of any individual divisions from these groups will hardly show an impartial comparison.

The nine industry groups included in this survey are comparable with those considered in the previous articles, and incorporate the various trades into which pupils from the industrial arts and vocational classes in our public schools will find employment. It should be noted that all the industries being considered are manufacturing industries, of which printing and publishing is one.

Figure 1 shows the trends of employment in the selected manufacturing industries for the sixteen-year period, 1923 to 1938, inclusive. The curve graph at the right shows the point at which the average employment index for the years mentioned stood in each one of these industries. The index figure used by the Bureau of Labor Statistics is the three-year average, 1923, 1924, and 1925, equaling 100. The arrangement on this graph is the same as used in the statistical information, and has no bearing on the showing made by the comparison.

This gives us an interesting picture, since it deals with the employment situation through the prosperous years of 1927 to 1929, as well as



through the throes of the depression that struck us immediately thereafter and became most acute in 1932. It also shows the decided upturn in employment, in every industry, from 1932 to 1937, and the precipitous fall during 1938 in the majority of these industries.

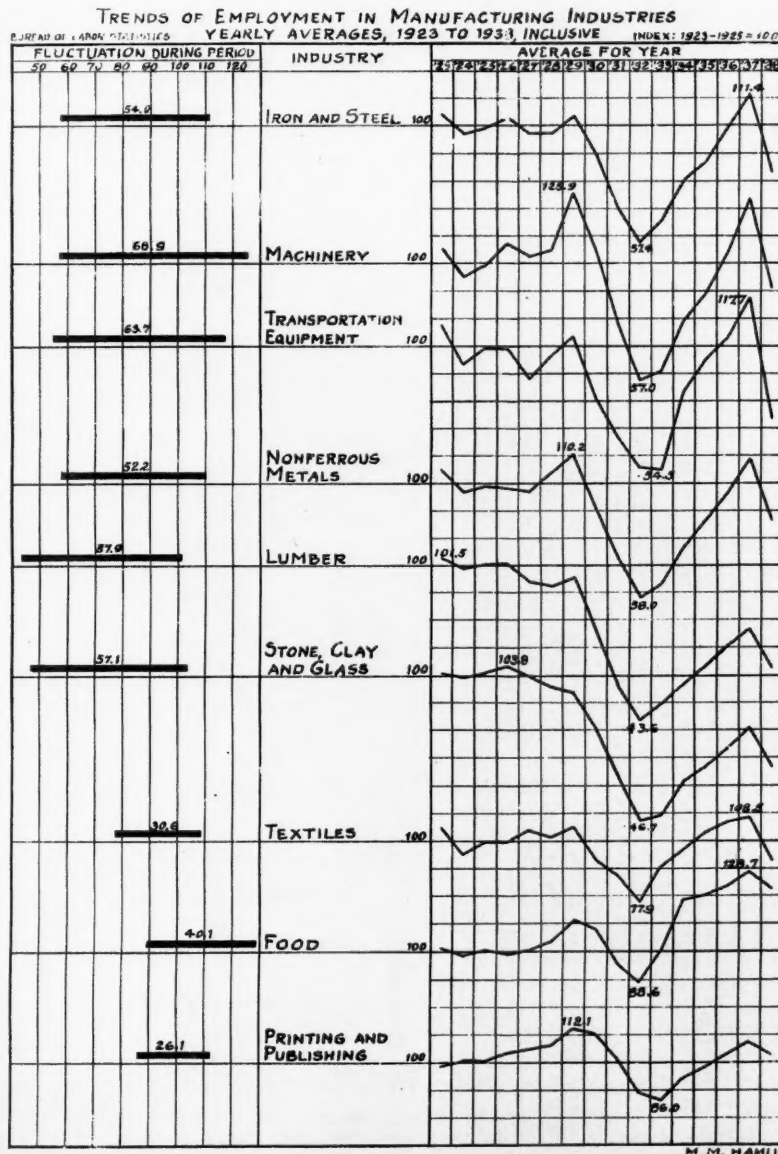
Parenthetically, we call your attention to the fact that all, except two, of these industries showed a better employment condition in 1937 than in 1923 to 1925, the period on which the index is based and which might be considered as normal. Another point worthy of note is that all those industries manufacturing durable goods suffered a larger decline during the depression years than the non-durable goods manufacturing industries.

Now let us look at the showing made by the printing and publishing industry, as compared with the others considered in this survey. It will be seen at a glance that there was a more steady rise in the employment situation from 1923 to 1929, and that only the machinery industry reached a higher peak in the latter year; while the fall in our industry, from 1929 to 1932 (or 1933) was less than that in any other except textiles. The low point reached in 1933 shows a much better condition in respect to employment than in any other except the food industry.

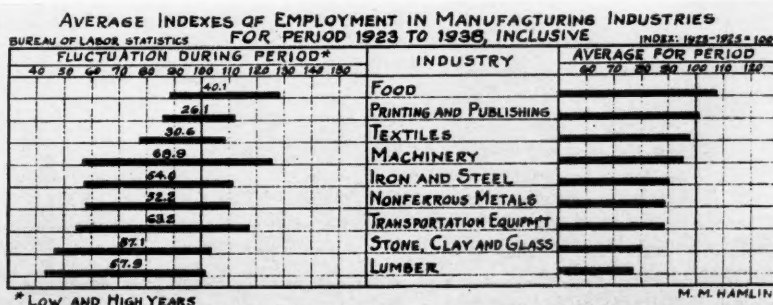
The improvement in employment from 1933 to 1937 was not as pronounced in printing and publishing as in the majority of other industries; but since the drop was not so great during the depression years, such a large increase was not required to give us a satisfactory showing in the latter year. The decrease in 1938 was less in the printing and publishing business than in any other, and this, and the food industries, are the only two that averaged better than one hundred in this year.

On the left side of this graph, the bars show the fluctuation during this sixteen-year period, in each of the industries. The left end of the bar shows the low yearly average. The right

## Graphic Proofs of Printing Jobs' Stability



Above chart shows fluctuation percentage 1929-39 . . . right column gives year to year trend picture



Note food industries only beat printing's average in the fifteen year period from 1923 until 1938

end shows the high for the period. The length of the bar, therefore, represents the extent of the fluctuation, which is also indicated by the figures above the bars. Please note that printing and publishing shows the least amount of fluctuation during this erratic period of our business history, thus giving a definite implication that this industry is capable of maintaining a steady employment trend through all kinds of economic conditions.

Figure 2 shows a comparison of the average indexes of employment for the entire sixteen-year period, and presents, at a glance, the standing of each industry, as compared with the three-year average on which the index is based. The bars on the right show the average for the period, and the arrangement indicates the place each industry took in this respect. It is interesting to note that printing and publishing is surpassed only by the food industry, and that textiles follows in third place, thus giving us the three most important industries at the top of the list.

The bars at the left again show the low and high years for the entire period, and the lengths of these bars represent the fluctuation, as in the other chart. Again is demonstrated the printing industry's stability.

In the next article graphs and charts will be presented to show the standing of each of these nine industries, in respect to employment, in the past six individual years, as well as just what happened during each year during the entire period which the survey covers.

### A Swell Job

Last evening I read with considerable interest and pleasure the article entitled "Type Directors See Future's Promises." Altogether I think you have done a swell job with material which must have been difficult to whip into shape so as to form a continuous story.

Certainly, the showings of the various type faces measurably add to the interest of the article. If any criticism can be made I should say the article should have been longer. Looking over the various type faces shown it is really surprising how many new faces have been produced by the different type companies in only the past few years.—Sol. Hess, Lanston Monotype Machine Company, Philadelphia.

## Two Volume Annual...More Profit!

BY THOMAS C. RYTHER

● JUST HOW MUCH do we dare flout tradition even when we know our intended deviation from it is fundamentally sound and practicable? That was the question pondered a year ago by Robert Smith, editor, and Marion Lucca, business manager, of the 1939 South Dakota State College year book, "The Jack Rabbit."

Traditionally, a college annual has always been 9 by 12 inches or larger in page size, with 75 per cent of its pages carrying information or illustrations which could easily have been set up on a much smaller page without loss of attractiveness or readability. Year after year, most annuals, unless they found peaceful oblivion on a shelf, have eventually fallen out of the case, due to excess weight. Dropping is especially hard on them.

From time immemorial, the college graduate has trudged his weary way homeward lugging four college annuals, the total weight of which ran anywhere from twenty to fifty pounds—finding often when he arrived, that there was no bookcase in his home to accommodate such books of that size.

So, down to the basement or up to the attic they went to be forgotten, except on very rare occasions—such as reminiscence sessions.

Granting, for the moment, that all this is true, would anyone dare depart radically from custom? Staff members of the 1939 Jack Rabbit felt that they would. They were sure after discussing the idea with alumni who had carted around annuals of the larger size for from five to twenty-five years. Members of the printing and rural journalism faculty felt that a school with its own printing department, where students were learning from experience, was a logical place for experiment. Thus it came about that the 1939 Jack Rabbit came out in two volumes 6 by 9, or 6¼ by 9¼ inches, counting the case, in cloth-covered, hard-board bindings. It came in a slip-case, covered to match, attractive enough and of the proper size to grace any library or end table and, later, a book-shelf with other standard-size volumes.

Two questions which printers interested in producing college and other school annuals will want answered are: How did production costs compare with previous issues of the large size? How was the two-volume size received by the student body?

Obviously, paper stock and presswork will be the same for two 6 by 9 pages as for one 9 by 12-inch page. Thus, twice as many pages can be run at no additional expense.

Actually, twice as many pages will not be needed, because division pages and pictures of presidents, deans, beauty queens, and so on, will occupy only one page, whatever the size. A substantial saving on engravings will be made on the cuts for such since they will be smaller. This also is true somewhat of other cuts.

Some 60 per cent of the average run of annual pages can be reduced to 6 by 9 inches, carry the same information, and lose no readability—effecting a saving in paper stock and presswork. Many printers may doubt this until they examine a number of annual pages.

It is unnecessary to go to extremes in bizarre layout or page makeup in an attempt to make the pages look full. In fact, there isn't room! To be



### You Need Printing!

Of course; —nearly everyone does. But what kind of printing do you need? that's the question.

You can't simply say that printing is printing and let it go at that. Think of the difference between the fresh-laid egg and that of yesteryear!

And there's a whale of a big difference between printing — of the sort you love to look at—and the "run-of-the-mill" variety.

In emphasizing your need for printing, what we mean to coyly suggest is that you really need Charles Francis Press printing.

Visit the New York World's Fair, 1939

**Charles Francis Press**

461 Eighth Avenue, at 34th Street,  
New York City

One of the larger commercial printing concerns in New York City used this neat copy

fully convinced of how much so-called artwork in the big-sized annuals is excess baggage, examine a few that are around five years old and see how little the ornaments contribute. Better still, examine a prize annual of ten years ago with particular attention to artwork.

Very attractive, two-color effects can be worked out on the smaller page size, so that a 6 by 9-inch annual can have a charm of its own.

Cost of cases and binding on the two smaller volumes at South Dakota State College, including the slip covers, was 25 per cent less than for one large-sized volume the year before.

An incidental advantage is that the smaller halftones work to better advantage in other school mailing pieces. Most educational institutions are alert to such re-use possibilities, though it probably won't occur to the staff.

It is much easier to plan, make up, and lock up the smaller pages.

The additional fold in each signature to get the smaller size may cause some trouble unless the paper stock is held to an 80-pound substance, or below.

While the two-volume small book with slip cover can be very neat and attractive, it will never be as impressive in massive appearance as the one-volume edition.

Artwork and layout will need to be less startling and more conventional. This may or may not be a disadvantage, depending on the point of view, and how well the artwork and laying out is done.

Large group pictures, such as glee clubs and football squads, have to be run the long way of the page, which offends some and appeals to others. Difficulties incident to proper focus at all points in a large group picture are the same for either page size.

Each fraternity or sorority group—picture with roster of members and other information—will occupy two pages.

It might be suspected that a great many pages would have to bleed. There were no bleed pages in the State College annual except end sheets. Snapshot pages might have been run bleed to advantage.

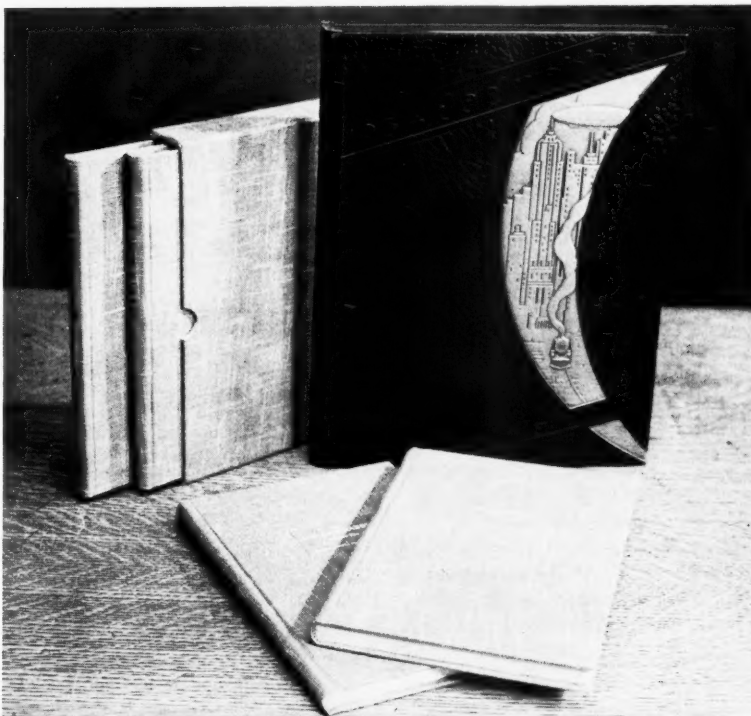
The two-volume, 6 by 9-inch annual with slip cover was sprung on the student body at South Dakota State College without previous warning. The staff may have been influenced some by the human impulse to

spring a surprise; but it felt, also, that it would be just as well to try to "sell" the idea only when the book could actually be seen. Then it would have an opportunity to stand on its tangible merits or fall because of its disadvantages or prejudices.

From the surprise point of view the venture was more than a success. No incident on the campus for several years has provoked so much discussion. Freshmen, seniors, and sopho-

## Anniversary Idea to Promote in Your City

Commemorating its fiftieth anniversary, The Northern Trust Company, of Chicago, has published a handsome 11¼ by 14¼ inch brochure, entitled "Scenes of Old Chicago," which really merits that much-used word "unique." It is unique in that the city and the his-



Here is the one volume "Jack Rabbit" of 1934 photographed with sets of the 1939 edition. The much greater ease of handling and storing the "streamlined" annuals is easily seen

mores wrote themes by the ream, and contributions poured into the student newspaper on the new annual. Strangely enough, no one seemed to be on the fence. A student was either enthusiastic about the new format, or else he was violently opposed to it. One or two even demanded a refund!

The really surprising feature of the whole discussion was that 75 per cent of those violently opposed were won over by a presentation of the facts. Human nature usually isn't so flexible. They admitted they had first been opposed because it had never occurred to them that an annual could be anything other than 9 by 12 inches or larger. By the time school came to a close, in June, the new size had gained so in favor that the new staff for 1940 immediately started plans to keep the newly adopted size.

tory of the times—it is the year 1889—are given the major play. The Northern Trust appears only in a few places in the book—the introductory page, in the back where its first advertisement and roster of present officers is printed, and in the chronology of 1889. There, under date of August 12, is reprinted a headline from a Chicago newspaper of that date. It announces the bank's opening along with a few facts about the founders.

Credit for mastery of the indirect approach, in sealing the good will of old friends and gaining new ones for his bank, is due J. Mills Easton, advertising manager, for retaining William Mark Young, able Chicago artist, to make the series of etchings that illustrate the book. They are historical scenes of Chicago in the



period of the bank's founding, sure to be cherished by loyal Chicagoans for their beauty and authenticity as well as their historic interest.

The illustrations are done in brown ink by lithography on a very heavy, English-finish stock. Copy on the cover is appropriately printed in gold, the fiftieth anniversary color, and is in a graceful, florid script of the eighties.

Because of the direct aid it can be to printers in other cities who have banks, stores, or other institutions approaching their fiftieth or some other anniversary, here is a portion of the letter from the Northern Trust Company's president which went with the book:

"Fifty years ago, on August 12, 1889, The Northern Trust Company first opened its door to the citizens of Chicago. . . . Today the prudent, friendly principles of the founders still prevail. Customers still find here the individual help they need in their particular banking and trust problems," the letter begins.

"Such a record of service would seem to call for some special commemoration. Therefore, we have prepared this folio, which describes Chicago as the founders of the bank knew it, and illustrates scenes typical of the year, 1889. This book comes to you in the year of our fiftieth anniversary. It brings with it the good wishes of all of us here at the Northern Trust Company. We hope that you will enjoy these historical reminiscences as we have enjoyed compiling them for you."

A similar, simple and sincere message from the chief executive of a company would be an appropriate introduction to a like publication anywhere. The idea can be adapted elsewhere very easily. It is a chronological list of local and national events, in the year of the organization's founding—illustrated with scenes of local historical interest.

These are the years for the semi-centennials in many sections of the country. Tactful appeals to civic consciousness and business pride can get orders for many jobs like the Northern Trust's commemorative book. They need not be so elaborate, of course, to accomplish the same purpose in other cities, but the same general plan can be adjusted to fit the circumstances and the prospective users' budgets and needs. Start early to find these prospects.

# Top-flight Craftsmen

☆ ☆ ☆ Number Three

● Canada has produced many distinguished craftsmen. Their names are well known in every city where the international movement is represented, but none is better known than Charles R. Conquergood, president of the Canada Printing Ink Company, Limited, and past-president of the Toronto Club of Printing House Craftsmen. He has been a pillar of strength to the organization from its inception. His service to the club through the years, and his unique record of achievements in other walks of life, fully entitle him to be included among THE INLAND PRINTER's gallery of Top-flight Craftsmen.

Toronto is among the largest clubs in the international body. It has achieved great success and it is to such active and enterprising members as Charlie Conquergood that the club owes its success.

At a recent meeting, that other well known Top-flight Craftsman, Ollie Watson, made this significant observation about a great Craftsman of a neighboring city who had died: "He was to the Buffalo Club what

Charlie Conquergood is to the Toronto Club."

Although the club has had no bad years, it had one of its best when Charlie was president.

His leadership qualities, however, were never more apparent to Craftsmen than when the international convention was last held in Toronto. That was one of the difficult depression years. As chairman of the Toronto convention committee, his talent for effective organizing came into full play. Despite conditions the convention was a great success.

We doubt if there is in the whole international jurisdiction a Craftsman who has been more in demand to fill important offices in his native city. Almost invariably, he becomes president or chairman! Besides being president of the Canada Printing Ink Company, and a past-president of the local Craftsmen's Club, he is a past-president of the Canadian Ink Makers Association.

This year he was elected to the Toronto Board of Education. He was also elected vice-chairman, Ontario branch, of the Canadian Manufacturers Association. With all the attributes needed, Mr. Conquergood has occupied these offices as well as the others with conspicuous success.

In 1938, *The Builder*, official newspaper of the Toronto Kiwanis Club which made great progress under Charlie's presidency, said "Success wasn't accidental; it was the direct result of leadership and driving power the president supplied." Wittingly, *The Builder* continued, "Most men are collectors at heart. Some collect stamps, some books, some fire-arms, some swords, some historical documents; some collect antiques, some butterflies, but probably the most unusual collection made by any Kiwanian member is Charlie Conquergood's. Charlie has a fine collection of lantern slides—one of the best in Canada. And he also possesses one of the best collections of works on color. But his collection of offices is unique."

He is a member of the Toronto Paint & Varnish Production Club, British Color Council, and Intersociety Color Council. Incidentally, he is a golfer of no mean ability.

Early in life, Charlie became assistant superintendent and president of a Young People's Society. Later, he was superintendent of one of the largest Sabbath Schools in Toronto—Eglinton United. All through his life he has been an active Sunday School and church worker. In this, as in all his other activities, he has had a capable and gracious consort in Mrs. Conquergood. Seven children, six boys and a girl, follow in their parents' footsteps and are being trained to be good and useful citizens.



CHARLES R. CONQUERGOD



# SIXTY YEARS OF SHOW POSTERS!

● IF IT'S NEWS WHEN a man bites a dog, what is it when we learn that printers for the most vociferous and glamorous of all advertisers—The Great American Circuses—are modest, self-effacing firms of which the industry at large seldom hears?

Anyway, though we hadn't realized until recently that circus poster printing still remained largely printing from hand-carved, wood blocks, we were told by Bill Hatch, of Hatch Show Print, Nashville, Tennessee, that he personally knows of some fifteen firms that specialize on posters for the amusement world, printed from this earliest of printing surfaces—wood.

With that many firms supplying printed matter for traveling circuses, and allied itinerant troupes of entertainers, the show business is still a pretty lively one—even in this day of radios, and motor cars that take us everywhere to see everything, including, this season, two world's fairs playing at opposite ends of the continent.

But this is the story of Hatch Show Print, its men, and its work. To start the story right, we have to make a long jump from Nashville, Tennessee, where recently we had a delightful visit with Mr. Will Hatch, to the little town of Prescott, Wisconsin. It was here that the founders of the firm, Charles R. Hatch and his brother, Herbert H. Hatch, learned printing in their father's shop. Both were Hoosiers born—Charles in Knightstown, In-

GRAND OPERA HOUSE,  
**TO-NIGHT!**  
**LECTURE!**  
REV. HENRY WARD  
**BEECHER.**

SUBJECT:  
"Reign of the Common People."

ADMISSION:  
PARQUET AND ORCHE CIRCLES  
FAMILY CIRCLES  
COLORED BOX,  
50c.

It was no circus, but a showman nevertheless for whom C. R. & H. H. Hatch did Job 1

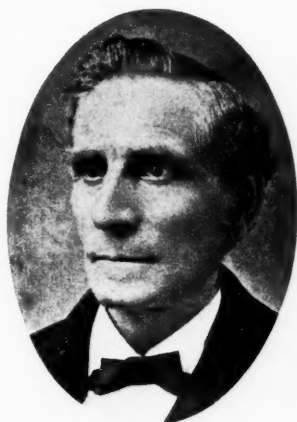
and later went south where he reported for a leading Nashville paper. Herbert, who never married, worked in several printing offices as a compositor. In 1875, William H. Hatch moved his family from Wisconsin to Tennessee. Here, in 1879, the brothers established the firm of C. R. & H. H. Hatch and began printing posters.

Will Hatch, like so many leaders in their specialties, began learning the show printing business early. While still a young boy, he worked in his father's and uncle's plant after school, on Saturdays and during vacations.

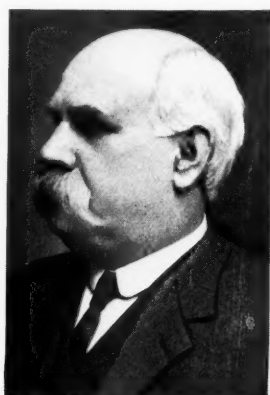
"That's why, though comparatively young in years, I was well trained in all branches of the work when I took active management of the firm after my father died," Mr. Hatch told us. There was no let-up in the growth or progress of the company either!

On April 12, of this year, one thousand announcements of the C. R. & H. H. Hatch Sixtieth Anniversary went out from its new, modern plant—designed and built for the particular branch of printing in which the company specializes—to showmen in every state. The launching of the firm was recalled by many older citizens at the celebration. Only three years before, in 1876, the Nashville *Banner* began publication on the same street—then Cherry, now Fourth Avenue, North.

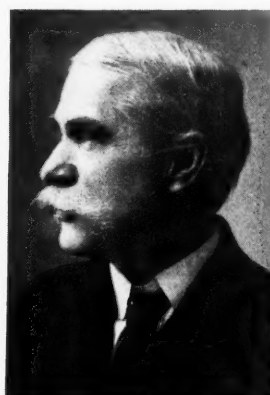
We had a lot of questions to ask Mr. Hatch, when the Editor of *THE INLAND PRINTER* visited him. Here was a shop where the type was all wood, and cutting was done on the



WILLIAM H. HATCH



C. R. HATCH



H. H. HATCH



WILL T. HATCH

diana, February 25, 1852—and Herbert in Franklin, Indiana, October 9, 1854, but the family later emigrated to Wisconsin.

The paths of the brothers separated for many years. Charles sold books out of Minneapolis for several years

premises. In response to one of our questions, Mr. Hatch replied, "Up until very recently, I did most all of my own poster designing, making all drawings in reverse direct on the poster boards. Years before Dad's death, I did most of the carving for the posters produced in the shop."



Mounted on the office wall are these examples of some circus and theater poster jobs

For the benefit of many of THE INLAND PRINTER family who have not seen a circus poster carved (we hadn't until last spring) we can truthfully say it represents a lot of careful chiseling and gouging. Instead of separate pieces of type set by hand, spaced, locked up, and made ready for printing, there is the whole thing—each letter carved out in relief—in one, big block of wood. The wood used for this purpose is boxwood—hard and close grained.

We asked, "Why use wood blocks when rubber or linoleum could be worked more easily?" To this, Mr. Hatch made the reply of a true craftsman. "We find we cannot get as good results from those materials as from wood. It does not require the expert skill to cut blocks from these substitutes as it does from wood, so it would have an economy advantage, perhaps, in that way. But on the whole," Mr. Hatch continued, "our experience is that wood is more

satisfactory and cheaper because the poster boards are type high and the light surface permits the design to be drawn in reverse right onto the boards." (In the illustration below is shown one of the boards.)

"Where rubber or linoleum is used, it is necessary to have mounting blocks which cost almost as much as the type-high poster boards, and the linoleum and rubber costs considerably more than the poster boards. Rubber, especially, is more expensive.

"Another factor that makes wood more desirable is the saving of the time it would take for tacking or mounting the blocks.

As Mr. Hatch pointed out, circuses, carnivals, and road shows are by no means the only users of posters. Price posters used by filling stations, groceries, laundries, and others are often printed from wood blocks. There are several large firms in New York and Philadelphia, besides many other smaller ones throughout the country, that specialize in commercial posters of this sort using both wood and offset lithography.

Returning to a discussion of show business and the show printing business (the tail that wags the dog of the show business!) Mr. Hatch opened our eyes to a fact we hadn't been aware of. Said he, "The tent shows which formerly played 'week stands' are now 'one-nighters.' They use more paper for one day than they previously did in one week . . . which means a natural, wholesome growth in business as most all of our customers have aspirations to use more paper from year to year."

Color is a hobby with Bill Hatch. "Printers can work out beautiful effects from the cans of ordinary ink supplied by the ink makers," he declared. He's all for the latter getting together with paper men to prove it.



At left . . . the youngest generation of the Hatch family has his hand in the business. Billy is showing us a piece of wood type. Above, wood printing block . . . it's all one piece

# MORE PRE-MAKEREADY SAVINGS

Second and concluding article of the practical pre-makeready manual. Tells how to cut costs by standards control of each step before the presses roll • by OLIN E. FREEDMAN

**I**T IS IN THE COST of duplicates that the letterpress printer too frequently finds himself handicapped in competition with other processes. Here are some important factors in reducing these costs:

1) Consider stereotypes—even the installation of your own equipment for making such plates. This process has advanced materially of late.

2) Learn about the Tenaplate molding process, and don't let your electrotyper lead you away from sound facts. Remember he likes those penalty charges for wax-molding halftone forms and for lead-molding, even if you don't.

3) Learn everything you can about the advantages of molded (as well as hand-cut) rubber plates. They represent the most recent important development in this phase of production. Rubber is superior to metal as a medium for transferring most inks from rollers to many kinds of paper and will often reduce makeready time markedly and still produce a better result.

4) On register work, appreciate the advantages of having originals made on eleven-point metal and beveled for use with patent base.

5) Frequently, forethought in having originals of small individual subjects assembled to register in composite plates will effect great savings as against the handling of this register work on the printing press. Such work may be done by the photo-engraver, the electrotyper, or the pre-makeready department and completed either on wood blocks or in the unmounted originals before molding. Press register costs on certain types of work (horticultural and rug catalogs in color, for example) would often be prohibitive if this short-cut were not employed, especially on jobs printed more than one-up.

6) Whatever plates you purchase, insist upon uniformity, precision, squareness, and conformity to your instructions; check the plates rigidly, and reject them if they are sub-standard in any respect.

When the foregoing operations and platemaking will have been completed accurately and carefully, it will be found that the time required for lockup and positioning can be reduced almost miraculously. No time will be wasted in carding, justifying, or correcting type or in squaring-up plates; and it will generally be feasible to employ large pieces of furniture, rather than small sections of spacing material for each unit to be locked in the form. With precise layouts, proofs, and other instructions supplied well in advance, chases and spacing material can be in readiness, having been calculated and assembled in what would otherwise have been "dead" waiting time, before the pages or other units are ready. Then, when these do arrive, everything will fit like parts of a well planned and designed machine.

## Cross-bars Essential

The use of sufficient cross-bars is a vital necessity, especially when register is involved. This is a consideration which cannot be emphasized too strongly, and one for which advance planning is usually essential. Size of stock, folding layouts, and bleed designs may make space for bars impossible unless calculated at the inception of the job.

Other factors which contribute strongly to accomplishment in the lockup department are: an adequate and sufficiently varied supply of material; proper location of material to spare undue exertion in obtaining it; and material in good condition, uniform and true to specified sizes.

## Test Chases Regularly

The introduction of the rigid precision steel chase has been a great forward step, serving to minimize the obviously time-consuming troubles encountered in springy chases. But, no matter what type of chase is employed, it is well to test periodically for squareness; the steel square used in the pre-makeready department will serve this purpose nicely. Cross-bars as well as inside corners

of chases themselves should be thus tested. An inaccurate chase can, in a very short period, lead to consumption of excess time in lockup and register and to workups in the pressroom far more costly than correction or replacement of the chase itself.

An added profitable step is to fit chases carefully to the respective presses on which they will be used, and then to inscribe each with transverse center marks and, at the gripper side, with marks indicating the paper edge and the deadline limits of the form. Such procedure is equally applicable to forms on patent base and will save time both on the stone and on the press.

The foregoing steps will serve not only to reduce lockup time but also to make possible completion on the stone of a large portion of the lineup and register work too frequently performed at much greater cost on the press.

In employing patent base, it is well to decide, first of all, which of the three popular types—small unit, diagonal, or honeycomb—is best suited to the work most commonly performed in the individual plant. Space does not permit treatment of the various comparisons to be made, but careful investigation is strongly advised before a decision is made.

As previously mentioned, maintenance of the accuracy of metal base, through periodic checking, is essential. When inaccuracies are discovered, consult the manufacturer, who has facilities for truing up unless the condition has become so aggravated that replacement is the only workable solution.

Cleanliness of base must be constantly maintained, or accuracy will be sacrificed. Hot lye solutions, followed by thorough rinsing, have proved to be very satisfactory for this purpose. All moving parts of hooks must be well oiled immediately after such cleansing.

With precision plates on precision metal base, accuracy of height for makeready purposes is assured; many hardships and production



losses, resulting from expansion and contraction of wood base with fluctuations of temperature and humidity, are thus eradicated. On the other hand, positioning of plates on metal base is not as amenable to precalculation of spacing as is the use of accurate furniture in locking forms of mounted plates and original type. Recently, however, application has

have been announced as available commercially. The principle is essentially the same as that of a lineup table, except that the form itself is aligned. It is equally applicable to forms of type and mounted plates, and very useful in that connection if inaccurate chases and materials or complicated layouts make pre-calculated precision lockup impossible.

Especially on presses of the platen and vertical types, from which forms must be removed and returned to the stone for any moves or corrections involving internal register, precision of lineup and register prior to sending work to press becomes a practical necessity. It is fortunate that these designs of presses are built exclusively in sizes sufficiently small



Figure 8. In the Government Printing Office, forms are aligned before going to press with accuracy applicable to sheet on lineup table

been made for patents on devices for positioning and registering unmounted plates (and also type and mounted plates) within very close limits in forms on the stone. The cost of these devices promises to be nominal, and formal announcement will, in all likelihood, be made at a relatively early date.

Other and considerably more expensive equipment for this purpose, although decidedly practical and well worth the investment if there are sufficient forms to be used on it, is that pictured in Figure 8. This is a specially built device, constructed from the discarded bed of a press, but somewhat similar installations

In laying and positioning all patent base forms, however, it is well to remember that three hooks to a plate—one on one short edge and two on one long edge, much like the guides on a press—will suffice, and that excessive time will be consumed unless all other hooks are omitted from contact with plates until positioning is completed. Furthermore, on forms requiring such close register that it can be completed only on the press, attempts to position plates while on the stone any more closely than merely within the travel of the hooks will represent time wasted, since this work will still have to be duplicated on the press.

that forms for them can be accommodated on available precision proof presses. A boon, too, will be other pre-registering devices recently developed and expected to appear soon, so designed as to allow this work to be virtually completed on the stone, thus obviating the necessity of shifting the form frequently between stone and proof press or of tying up the latter for extended periods of time. Analysis will quickly establish the fact that all such precautions practiced on forms to be run on these types of presses are undoubtedly profitable. Moreover, because of the impossibility of planing forms after they are on these presses, a perfectly



level and smooth working surface for locking up and positioning is absolutely requisite.

#### Costs More on Press

On most two-color presses, also, particularly on the second bed, inaccessibility of forms for internal shifting underscores the necessity for sparing no effort to complete all possible operations in the form before it goes to press. After the form is on the press, the time consumed is greater for the same amount of work, and the hourly cost is much more. In fact, there is no make or model of production press on which it is possible to work on the form with the ease and accomplishment possible on the stone or on the bed of a proof press. (See Figure 9.)

It is unfortunate that, in the redesigning of pressroom equipment during recent years, the manufacturers have apparently given comparatively little consideration to relieving the awkwardness of many steps in press register and makeready, but have subordinated these factors to increased running speeds. It is true that the latter quality is probably the more spectacular in advertising and selling these machines, and that this evolution has, without doubt, been in conformity with what the manufacturers believe to be the wishes of the printers; but it is nonetheless regrettable for those reasons.

#### Industry Must Speak Up

Careful study of the pressroom operations in a very large number of both commercial and private plants establishes the fact that, in an overwhelming portion, little more than 50 per cent of all press time charged to work produced represents running; the other half is devoted to preparatory work. Consider, then, the handicap under which the letterpress process continues to labor! It is obvious that relief is urgent from this burden, and that the industry must make its voice heard concertedly in this demand, even if some slight sacrifice of maximum running speeds is to be necessitated thereby. Very little has been done along these lines in decades; as a matter of fact, accessibility to forms, fountains, and impression cylinders has, in some instances, been sacrificed to the speed demon. It is, therefore, reassuring to note that, in recently introduced models which represent true rede-

signing rather than merely minor changes or the addition of gadgets, some thought has been given to this matter of making possible increased ease in starting.

In general, on jobs requiring careful press-preparatory handling, work produced in a greater number of forms on small presses can be registered, made ready, and even (except on some runs of extreme length) printed and bound more economi-

Since chases are generally stored in the lockup department and first used there in connection with the production of any specific job, they naturally come to be considered as equipment belonging to that division. In actuality, however, under printing conditions, the chase becomes an integral part of the press for which it was designed and sold, and it should be regarded in this light. When that concept of its function prevails, the



Figure 9. Press register is an awkward, time-consuming operation at best. All steps taken to alleviate this necessity before forms go to press will prove highly profitable. The use of patent base is extremely important whenever hairline register is required. (Photograph by courtesy of the I. S. Berlin Printing and Lithographing Company, of Chicago)

cally than would be possible in fewer forms on larger machines. That fact, plus the frequently reduced investment in costly duplicate plates, is an important reason for the ascendancy of small high-speed equipment during recent years. Through careful study and comparison of reliable, unbiased production standards governing all presses available not only in one's own plant but in the entire field, sound and intelligent decisions can be made.

Even if all forms were to reach the press ideally lined up and registered, there would still remain certain time-consuming steps which can be profitably reduced to very nearly the vanishing point.

need for coordination between chase and press becomes obvious.

Mention has previously been made of the importance of placing marks on each chase to indicate exact center, deadline limit of form, and edge of paper at the drop (gripper) guides. By placing each chase on the press on which it is to be used, fitting it as accurately to that press as if it were a part of the machine itself, and then inscribing these marks on the chase in precise coordination with similar marks on press bed and bearers, complete integration of chase and press will be achieved. Then, by posting an exact list of the required furniture and of its assembly outside of the chase laid to these marks,

and by keeping a supply of this furniture readily at hand at the press, locking the form in exact position on the bed is a few moments' work.

For further ease of positioning, it will be found very practical to extend the dead-center indication up from the chase and bed to a precisely corresponding center mark on the front edge of the feedboard. Then, from this mark outward toward each side-guide edge, lay a scale graduated in inches and small fractions thereof, starting with zero at the center and running up to the maximum at each side; this maximum will be one-half of the longer dimension of the largest sheet the press will handle. Lastly, determine a standardized gripper "bite" in accordance with the paper limits shown on the chase, mark the drop guides accordingly, make sure that they are thus squared to the form and press, and maintain that setting uniformly.

#### More Time Savers

Under these conditions, a form locked to precision can be positioned on the press with essentially no delay whatsoever. Setting of the side guide will be a matter of only a moment's calculation rather than the trial-and-error method of pulling and checking a number of sheets. On work-and-turn forms, it will be necessary, when starting the backup, only to set the other side guide to the scale reading corresponding to the position of the original guide on the first side.

When the foregoing procedure is established and maintained, accuracy of lineup and squareness of position on the first sheet will be a practical certainty. This does not mean that it will be advisable to dispense with final checking on a lineup table, but it does enable the press crew to proceed safely with the makeready while position is being checked, for any moves required will, in all probability, be so minute as to have essentially no bearing on makeready.

On close-register work, it is almost inevitable that a certain amount of register work on the press will be involved. With forms on patent base, it is well to remember that all such work can be done just as accurately and much more quickly if only six hooks to a plate—one on each short edge and two on each long edge—are used, no matter how large any plate may be. All such forms should in-

variably be sent to press with only these six drawn up to each plate, and with all other hooks inserted so loosely as not to interfere with the requisite swinging of the plate into its final position; these remaining hooks need not be drawn up until lineup and register are correct.

#### Crew Coördination

Pressroom positioning of forms of type and mounted plates is generally performed by a workman from the composing room or lockup department. While he is working on the press, an alert press crew and pressroom executive will find plenty of other work to do in getting the job started, provided that the sheet for lineup and register check will have been submitted at the earliest possible opportunity after the form has reached the press, thereby enabling the compositor or stoneman to go to the press and complete his work there while routine settings, hanging of first sheets, *etcetera*, are being carried forward by the press crew. Valuable time and many steps will be saved if the man assigned to work on the form will first inspect the lineup sheet carefully and then assemble all required spacing material and transport it to the press on a truck or in a cabinet on wheels provided specifically for this purpose. Here again, provision for sufficient cross-bars is practically indispensable, particularly if the form is large, contains many separate elements, and requires close register.

#### Meaning of Makeready

Makeready consists of precisely what the word implies. It does not connote simply the obtaining of a suitable sheet for okay: it means the placing of everything pertaining to the run in the best possible condition for maximum quality production, once the press starts. Slighting any detail at this stage is sheer waste if it will result in poor work, low production, too frequent press stops, or unusually great spoilage during the course of the run. No form and press may be rightfully considered as truly made ready until these requirements shall have been met; nor if conditions are such that the form will wear, type will thicken, and cuts will develop hard edges more rapidly than is avoidable.

There is one correct time for making ready any specific form. It is

governed and determined by the nature and printing area of the elements in the form itself, the kind of stock and ink, and the make and model of press. Unwise attempts to reduce this time needed for acceptable workmanship will result in lowered quality and in costly production losses in the run; on the other hand, causes for excessive preparatory time must be traced and eradicated.

Without doubt, the primary prerequisite for efficient makeready is that the press itself shall be right—that it shall incorporate all those precision qualities originally embodied in it by the manufacturer. Even a relatively new machine will almost always need some adjustments for this purpose within a few months after installation, when well "broken in." As a press ages, even with the best of care, parts are certain to wear and to suffer minor accidents; and there can assuredly be little point in holding materials in forms within .001-inch tolerances if inaccuracies beyond that degree are to be allowed to develop in the press itself.

#### Periodic Checking

Therefore, the accuracy and precision of impression *must* be checked periodically. For this purpose, *test blocks* are available on a very reasonable rental basis. There are two styles of these blocks: the machined variety, accurate within .0002 inch, and those cast like foundry type and possessing accuracy within .0005-inch limits. It is necessary to obtain sufficient of these blocks to fill the entire bed when testing presses of the platen type; but it is possible to work on flat-bed cylinder presses with only sufficient blocks to provide a row the long way of the cylinder, shifting this row on across the bed after each test impression until the entire bed area will have been serviced.

Through this use of test blocks, all inaccuracies existing between bed and impression cylinder (or platen) will be readily brought to light. Then, suitable corrective steps may be taken and subjected to final test-block checking. Such steps generally consist of the preparation of a "permanent" leveler sheet, similar to a spot sheet, built up to compensate suitably for all light areas in the form, buried deep in the packing (which should be stripped to the

bare metal in starting this procedure), and left in that position on all subsequent work. In the more extreme cases, when unusually serious inaccuracies or damage is brought to light, shimming of bed bearers, removal and truing up of beds, or machining or replacement of inaccurate parts, by either the manufacturer or a competent service organization, will prove to be the only sensible steps. No matter what is done, however, its effects will not endure forever, and the press should again be checked every six to twelve months, depending upon the amount of use.

### Outsiders Seldom Needed

Much of the work directed toward maintaining accuracy within the press can generally be done by the crew itself or by other workmen within the organization, with only occasional recourse to help from the outside. Occasional provision for a little extra time for this purpose, in lieu of a strict custom of lay-offs as soon as work is completed, will prove to be a far-sighted policy. Of not the least importance is the fact that this will develop a sense of pride on the part of the men in the machines for whose performance they are responsible, and that a greater familiarity with the entire mechanism will thus be engendered. Adjustment, repair, and replacement of all parts requiring such attention can be foreseen and completed far more profitably during what would otherwise be idle time, rather than to allow such necessities to interrupt production or to cause constant trivial delays which become large in the aggregate.

When such maintenance of precision prevails, makeready time on properly prepared forms can be reduced tremendously. This will be possible to the utmost extent, however, only when advance instructions and full understanding are consistently provided. When a pressman is enabled to obtain all requisite facts on the next job before the present run is off, there is much he can do: He can, from adequate working details and proofs, obtain form, stock, ink, and overlays (if they are prepared in advance); he can pre-calculate guide settings, clean the back of the new form, caliper the stock, and prepare the required draw sheets. In fact, work on the new job can be well along before the old form is off the press.

Many other steps and motions in makeready can also be eliminated, to the improvement both of the costs and of the disposition of the pressman. Easy access to all supplies and materials is highly profitable. In one pressroom recently studied, a specially constructed table is placed about four feet from the working side of each press and, at all times, provides the following:

1) A flat top, with correct, diffused, individually installed "day-light" illumination, for inspection of full-sized press sheets;

8) In a rack, constructed against the rear of the table, a complete supply of rollers, all in good condition. Time is never lost in searching for replacement rollers or contending with sub-standard ones. When change of color is required, rollers may be simply replaced, and those removed can be washed up later;

9) A complete array of makeready tissue, paste, tympan paper (cut to size), tape, and all other materials.

In this way, the press crew is almost never obliged to leave its machine, and the wisdom of such mani-

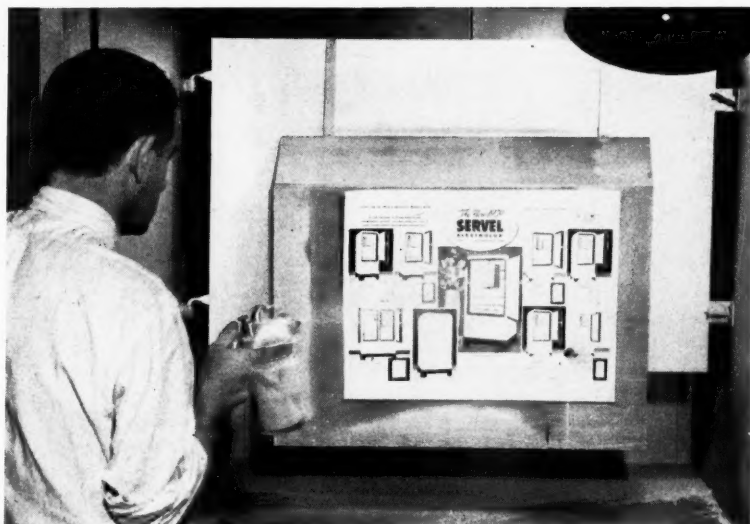


Figure 10. An unusually well planned overlay booth, constructed of sheet metal with good illumination and with guns for spraying powder first and then a binding coat of lacquer. Excess of either is drawn off by an exhaust fan. (Photo courtesy Keller-Crescent Company)

2) A compartment for job ticket, proofs, okayed sheets, *etcetera*, with auxiliary space for schedule sheet and for instructions governing subsequent jobs;

3) A drawer of reglets and other miscellaneous spacing material, quoins, quoin key, extra hooks for patent base, *etcetera*; and the supply of all these is frequently checked and replenished as necessary;

4) Space for flat storage of all good sheets pulled out for inspection during the course of the run;

5) A large drawer for the pressman's tool kit and personal effects;

6) A compartment containing benzine can and ample wiping rags;

7) Projecting upward from the far side of the top surface, a board with a complete set of tools, each hung individually with its space and shape painted in red against a gray background for quick replacing after use.

festations of foresight is reflected in the splendid production records consistently shown.

Mechanical overlays are almost invariably helpful in reducing time on all but the simplest forms. On many delicate and intricate subjects, they not only eliminate many motions but also make possible results otherwise very difficult if not impossible to obtain. Chalk overlays can often be profitably prepared in advance, as previously mentioned, and this procedure is similarly applicable to those produced thermographically (that is, by the so-called virkotype method). "Biscuit" or sprayed overlays, however, are generally made from sheets pulled on the press after preliminary leveling; for this purpose, a convenient and adequate pressroom installation (Figure 10) is essential if waste motion is to be avoided.



Despite certain theorists, the hand-cut overlay remains indispensable for providing the final quality touch to all except the most ordinary work. Although precision procedure and mechanical overlays have gone far toward eliminating resort to these hand methods for purely correctional purposes due to inaccuracies, the artistry and judgment of the pressman still play a very important role in achieving the final varying adjustments of impression based upon the requirements and inter-relation of

markedly reduce elapsed time between the finish of one run and the starting of the next. In pressrooms of sufficient size, specialists on the setting and maintenance of automatic feeders, deliveries, and spray equipment, and special crews for washup and oiling, will be valuable.

As a matter of fact, makeready does not end with the final okay of a press sheet. Two hundred to one thousand or more sheets must usually be run before completion of all adjustments for the best production,

to be used and matched in color, is requisite, with additional quantities ordered sufficiently well in advance to insure against delays. Squaring paper for press, on at least one side and one end, either at the mill or in the printing plant, is a cost which will be returned manyfold on virtually any type of work; a perfect ninety-degree angle at the corner between front and side guides assures register, press production, and accuracy of folding. Also, provision for correct and ample moisture content will reduce static troubles and obviate the harassment of combating buckle and wrinkles and of decorating a press with tinsel; adhering of sheets to each other because of static is one of the principal causes of offsetting, smudging, poor feeding, and uneven loads in the delivery.

### Repetitive Forms

On publication, book, catalog, form, and similar work on which numerous forms of essentially the same nature and uniform margins are printed on the same size, weight, and kind of stock with the same ink, many economies are possible, especially if the work is planned to use a minimum number of individual presses and to place a maximum number of forms on each press.

In lockup of type and mounted plates (especially with uniform makeup of type and mounting of plates), spacing material within repetitive forms can be used over and over again without change of position, and with assurance of accurate lineup. On patent base, where plates are usually changed on the bed of the press, ratchet hooks, operated in conjunction with a special tool designed somewhat like a meat cleaver (Figure 11) and with a serrated edge which fits the hooks, make possible the opening of all hooks along one edge of even an entire row of plates in one motion. Of course, the hooks at one side and one end of each plate remain fixed, and lineup will remain similarly fixed from form to form if proper care is given to the uniform and accurate trimming, squaring, and beveling of press plates.

In makeready of such forms, helpful, time-saving procedure will be found in the use of a "permanent" leveler, prepared from the first form in much the same manner as when using test blocks but not buried as

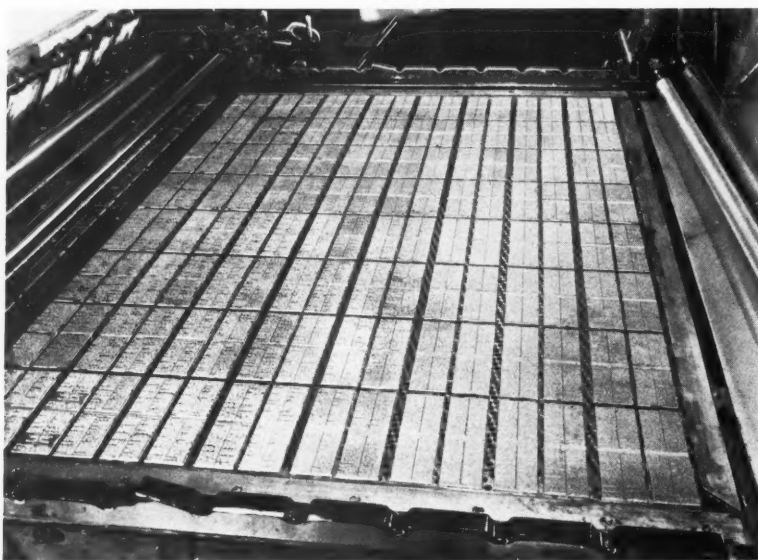


Figure 11. A patent-base book form containing 128 plates and 1536 hooks, in the pressroom of the Colonial Press, Clinton, Massachusetts. Original lockup and positioning of a form like this requires considerable time even with modern equipment shown. On repetitive forms, however, through the use of the special ratchet-hook driver, all of the hooks at one side and one end of each plate can be opened or drawn up readily with a minimum of effort. Plates of uniform size and margins are thus changed efficiently on bed of press

the various elements in the form, and in eliminating discernible impression on the reverse side of the printed sheet. Only through due regard for this latter consideration is it possible to avoid offsetting, too, without inordinate resort to spraying devices.

It is important that the assistant occupy himself with the disposal of the old form, cleaning the fountain, preparing stock for the new run, and other similar, specified routine matters while the pressman marks out the spot-sheet, and that the pressman proceed with final settings of the press while his assistant is cutting the overlays. This overlapping of duties on the part of each, according to carefully established procedure, will eliminate the necessity of either one waiting for the other and will

as well as, sometimes, for detection of weak elements in the form which require added impression. No makeready can be said to have been finished until the press is running steadily at its highest speed practical for the specific work being produced. Until completion of all mechanical adjustments, roller and fountain settings, and checking of forms and packing for rigidity and freedom from slurs, workups, *etcetera*, makeready is actually still in progress, even if the press is turning.

### More Makeready Matters

Essentially, too, proper makeready, in the broader sense of preparation for running, must include precautions concerning inks, paper, and any other materials. An ample supply of ink, properly prepared for the stock



deeply in the packing. The impression can thus be brought up for the full type size of each page, and the squeeze in margins relieved to avert hard edges, so that considerably less spotting-up will be required in starting each form subsequent to the first.

The printing industry—letterpress in particular—is fortunate in the caliber and the intellect of the workers whom it attracts. Paying the highest wages of any major industry, it likewise draws its employees from the ranks of an exceptionally highly rated class.

### Achieve Prominence

More who have found their start in the printing tradition have, proportionately, gone on to posts of distinction and prominence than from probably any other single field. The incidence of criminals and insanity among printers is almost unbelievably lower than the figures prevailing nationally for all classes. Representative intelligence tests and other surveys confirm these findings.

Hence, it follows that the overwhelming majority of printing plant employees do have a sound grasp of the fundamental economics of their craft—that they realize that, like all other major industries, ours can progress soundly and assure continuity of employment, income, and security only as it gives continuously improving values to its customers and maintains satisfactory profits for investors and management. Open-minded investigation and the recorded pronouncements of labor leaders leave no doubt that the workers will do their part.

Although our industry is almost totally devoid, in most departments, of deliberate attempts to prolong work unduly, it is also an axiom that the skilled, competent craftsman does not complain about the tools with which he is provided. He will do his best, regardless of time consumed, even though he knows and wishes that better conditions would enable him to reduce that time radically. Therefore, for the ultimate success of any program designed to reduce the cost of the first impression, close cooperation of management and labor, on a basis of mutual understanding and objectives, becomes indispensable as the first requirement.

Very fortunately, experience in a great many plants clearly demonstrates the fact that the majority of

workers will eagerly avail themselves of any opportunity to assist in promoting efficiency, reducing waste, and eliminating the incompetent from their ranks; and that the use of sound, specific industrial production standards provides such a basis for furthering this mutuality of interests. So successful has this foundation for accomplishment proved in practice among leaders in the industry during recent years that there can be no remaining doubt on the part of those with open minds that a trend of highest importance has been inaugurated, has *proved out*, and is spreading rapidly.

Standards for an industry are common ground for agreement for all. They represent not the pronouncements of one man or one limited group, but the best of the practical experience in hundreds of the best plants. That they have bridged the gap between management and labor and gained the acceptance of both are facts which no one who is genuinely alert can afford to ignore.

### They Want Standards

Many thousands of employees are now asking for such standards which have been tested and proved in the industry, and which are specific in relation to all variables and free from broad and misleading generalizations; for many hardships have been worked upon labor (and upon management) by use of production figures loosely compiled within too broad limits. These workers are now striving, in every move, to adjust their accomplishment to what the industry recognizes as highly efficient, but fair if management is seriously willing and ready to help. For, on the basis of standards, these workmen can now make recommendations which they know are sound, and they can do so with certainty of sympathetic understanding and constructive action on the part of management, for mutual benefits.

When all unite thus behind a common cause, the results are unbeatable. Accomplishments (and profits) improve. Careful planning becomes the rule of the day. Work is assigned to the correct equipment and men, with proper provision for all factors involved. Schedules are met.

This is a trend which is already entrenched. With their own demonstrable success, the leaders are again pointing the way.



**AGAIN**, after a recess of several months, **THE INLAND PRINTER** resumes the publication of a monthly printer's mailing piece. Many requests prompt the renewal of this service. During the previous series, scores of printers used this effective device for telling their story to customers and prospects month after month. Their consistent mailings of their institutional story was given credit for substantial numbers of inquiries which, followed up, brought sales.

Again, **THE INLAND PRINTER** will use the services of expert layout men, good artists and cartoonists, and capable copywriters to build an effective . . . yet simple and inexpensive mailing piece for you. The strength of this service is in consistent mailings.

As before, the plates for the mailing piece will be supplied at cost by **THE INLAND PRINTER**. The layout and copy will be reproduced in each issue. You will find the first piece in the new series on the following page, also details about the price of the cuts which will be mailed postpaid to you from Chicago. Look at the October piece now . . . and we believe you'll want to reserve it for your use before anyone else does. As before, the first printer who orders has the exclusive use in his town!

## ...and We Can Show You



A printing service, worthy of the name, is no slavish following of moth-eaten customs and stale practices. Not by a long shot! You know what would have happened to you and your business if you hadn't kept up with the times... come out with new ideas for your customers... showed them how to use and profit from those ideas.

Well, it's the same way with us! Printing is getting ready to celebrate its 500th (yes, five-hundredth!) anniversary next year. But no business has younger, newer ideas. And these ideas are yours to use for the asking.

## How To Profit From It!

As you know, it makes a whale of a lot of difference in its effectiveness when you are the first to use a new advertising or selling idea in your community. We know, too, because we have proved it many times in our own business.

Right now, in the beginning of the year's most fruitful season for increasing sales, is the ideal time to step out with something novel in an advertising piece... a new campaign... a different advertising approach. Let us show you HOW.



*See next page for story of creative services we offer to increase sales*

# We DARE To Be Different...



(COVER) Copy and layout of this mailing piece available to first printer in each city who sends request. Electros of illustrations \$4.50. Individual cuts priced separately.—THE INLAND PRINTER (PAGE 4)

## READY To Serve You

Whether it's a simple mailing card, broadside, folder booklet, or a catalog . . . a complete mailing campaign or a single piece of advertising; we can show you how to give it the appeal of novelty and distinction. To do that, we have:

**MEN**—To help you plan the layouts and work with you on copy. These lads with their ears to the ground and an eye to the future are ready with new slants to keep your advertising out of the rut of the commonplace.

**IDEAS**—No, we don't rely on our own imaginations exclusively. (Though we admit our creative staff has good ones!) We get the best services available, subscribe to leading advertising and printing journals, and in other ways augment our own knowledge and experience. A good idea that has worked elsewhere, adapted to your business, becomes your idea . . . a sales builder for you.

**TYPE AND ART**—The right type faces in the right sizes for whatever your advertising may require. Our extensive files of cuts are at your disposal for illustrations.

**FOR SERVICE**—Call Briarwood 9868. It will begin with our representative's visit. No obligation!

**THE MANSFIELD PRESS**  
5305 Oakwood Avenue, Minneapolis, MINN.

# EDDIE J UENEMANN and his O R C H E S T R A

3901 Ninth Street Northwest

Telephone 25815

CANTON, OHIO

ORIGINAL



EDDIE

TELEPHONE 25815

*Juenemann and his Orchestra*  
3901 NINTH STREET, NORTHWEST • CANTON • OHIO

RESET



MATCHED  
ENVELOPE

## TYPOGRAPHIC CLINIC

### • A RESETTING BY J. F. TUCKER \*

In striving for originality, something *different*, in a letterhead, the nature or kind of business represented should be carefully studied and given first consideration.

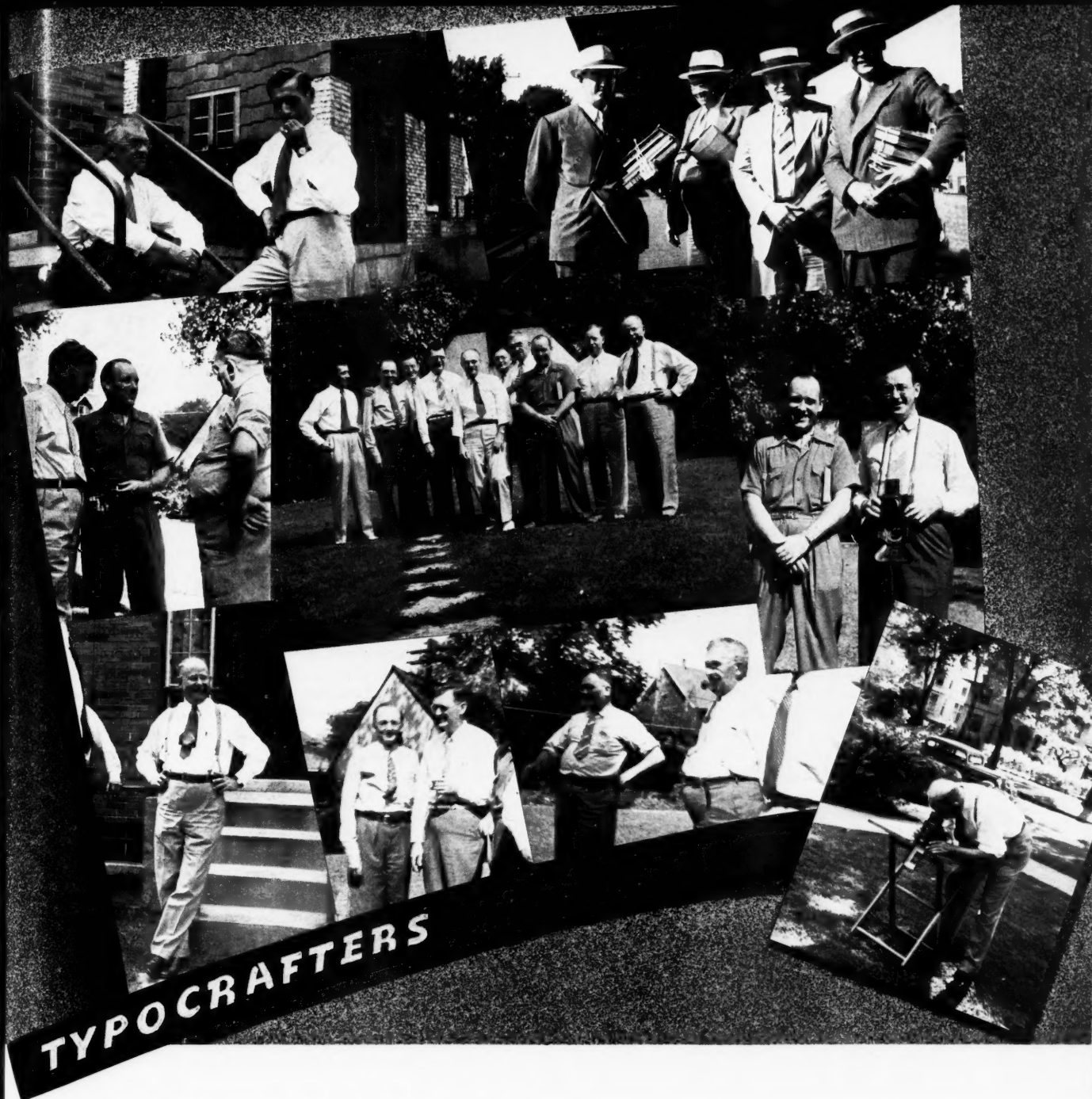
As the original setting above indicates, many printers do not give much thought to designing an attractive, business-building letterhead for customers. The form of "centering-every-line-style" is now obsolete. No doubt the orchestra, as represented in this heading, plays all the latest music with modern instruments, amid modern decorations, but the letterhead speaks only in cold type with little or no expression.

However, the reset example manifests an air of interest, action, and rhythm. Type faces used (Trafton Script and Stymie Light) add a touch of distinction. Note that copy has been arranged in two lines only to allow a pleasing distribution of white space. With a tint block, cut from rubber plate to square up the appearance of the illustration, and printed in a light tint, together with the musical notes and initial, this heading immediately attracts attention and creates interest. Delicate ivory in antique laid stock, instead of conventional white, gives a finishing touch of refinement. Many extra orders are secured by designing envelopes and all stationery to match new letterheads. That is the growing trend, for in this way the continual repetition drives deeper certain names, slogans, and trademarks until they become "buying guides" in regular use.

\* Publisher, Tucker Letterhead Idea Service for Printers

THE INLAND PRINTER for October, 1939





● Here are depicted, in assorted poses, the members of "The Typocrafters," who were entertained and photographed at the editor's home in Evanston, Illinois, August 20. The central group, reading from left to right, shows Joseph Thuringer, John E. Cobb, John M. Lamoureux, Glenn Pagett, Frank Kofron, Ben Wiley, John T. Nolf, Norman Forgue Hec Mann, and J. L. Frazier. This key picture will enable you to tell who's who in the other snapshots.

The Typocrafters, a group of mid-western typographic designers, celebrated their second anniversary by a conference at the Bismarck Hotel, Chicago, August 19 and 20. The basic idea of this organization is the mutual ex-

change of specimens through the Typocrafter Traveling Exhibit, which goes out to all members each month in "round robin" fashion. Upon receipt of the package, each member removes his own work, which had been placed in the portfolio the previous month, and inserts another set of specimens, along with explanatory matter regarding any special feature which the creator believes of interest.

This unique club boasts neither officers nor dues; the only expense is that of prepaying transportation of the Traveling Exhibit from member to member.

Members testify to the stimulating value of this collection of printed samples, which includes everything from

bound books to experimental layouts and proofs. New technical methods are often described, and researches into unusual type arrangements are exhibited. Everything of a typographic nature has a place in this traveling portfolio.

The idea has proved so workable and successful that an eastern group has been founded with the following members: C. Harold Lauck, Frank Mortimer, Charles W. Pitkin, Howard N. King, Frank E. Powers, Paul A. Bennett, Eino Wigren, Richard Ellis, and Will Ransom. There is every reason to expect that other groups, geographically situated to facilitate the mailing of such a Traveling Exhibit, will emulate the plan originated by these midwestern typographers.

NOLF • BEN WILEY • HEC MANN • GLENN PAGETT • JOE THURINGER • JOHN COBB • JOHN LAMOREUX • FRANK KOFRON • J. L. FRAZIER •

# ★ Editorial

## Education in the Graphic Arts

**T**HE cause of education in the graphic arts bids fair to be advanced more rapidly and farther under the recently organized Advisory Council on Graphic Arts Education. Thus far, thirteen educational institutions and national associations connected with different industries in the graphic arts are participating. They are: educational field proper—Carnegie Institute of Technology, National Graphic Arts Education Guild, and American Institute of Graphic Arts; publishing field—American Newspaper Publishers Association, Association of Business Papers; research organizations—Institute of Paper Chemistry, Society of Mechanical Engineers; trade associations—International Association of Electrotypers and Stereotypers, National Association of Photo-Lithographers, National Association of Printing Ink Makers, National Printing Equipment Association, United Typothetae of America, and Young Executives of the Graphic Arts. This is a good beginning.

Only with thoroughly informed and skilfully trained personnel will the various graphic arts industries be able to meet the demands of the future. The time has long since passed when the industries sold only what they had to offer. Now they must have what the consuming public wants to buy. They must be alert, active, and abreast of the times if they are to adequately serve their customers.

The spread of knowledge is the veritable function of the graphic arts. A personnel engaged therein must needs be highly informed as to their possibilities and skilfully trained in their highest and most efficient uses. The Advisory Council of the many agencies which are seeking these objectives apparently has a broad conception of the task to be done and of how it may be accomplished. It therefore deserves support from those who will benefit by its work.

That the friends of education should lead in the movement for closer coöperation of the various graphic arts groups is perhaps the best procedure. Efforts under other banners to bring about such coöperation have made little headway. The Paper Conference Board which attempted to reform paper trade practices failed to withstand the days of prosperity and depression. The Graphic Arts Conference Board which at one time attempted to pave the way for eliminating arbitrary policies and for establishing higher ethics to govern coöperating supply and consumer interests failed for lack of support by these interests. A Research Council which has attempted to bring together and organize the weak efforts at industrial research existing here and there in the graphic arts apparently has collapsed for lack of finances and confident leadership. It is to be hoped, therefore, that the Advisory Council on Graphic Arts Education may be able to point the way not only educationally, but industrially, economically, and ethically, towards a closer coöperation and coördination in all the fields of graphic arts activity.

## Are They Benefactors?

**A** CORRESPONDENT of THE INLAND PRINTER writes an interesting letter reporting the attitude and philosophy of a "financier" who took advantage of an opportunity to "help out" a poor printer, who was on the rocks.

"A printer had a \$100,000 plant with three or four cylinders, automatic jobbers, monotypes, slug-casting machines, and so on," the financier is reported to have told our correspondent. "He owed \$40,000 and his creditors didn't know what to do. We stepped in and offered him \$10,000 cash for the machinery on the floor. The creditors agreed to take twenty-five cents on the dollar. So the printer took our ten grand and paid off all debts.

"There could be no bankruptcy now because the printer didn't owe anybody. He had receipts in full for all bills. Now we own the plant and let him operate it. He pays us rent for use of the machinery and goes right ahead with his business. If he pays us \$50 a week or \$2,500 a year, we are satisfied. Of course, that is 25 per cent on our investment of \$10,000. If he should fail to operate the plant, we can knock the machines down and resell them. Inasmuch as we paid only 10 per cent of their original cost of \$100,000 and can sell them for at least 20 per cent of their catalog replacement value, we make 100 per cent gross on the deal. This is ample to cover expenses of knock-down and transportation, and incidentals.

"You see, we are public benefactors in doing this. First, we save the proprietor, maybe from suicide. He is middle-aged and couldn't get a job anywhere. He can now keep on running the plant. His burden of worry is removed. He pays us \$50 a week. He still ought to make a go of it even with two or three cylinders and a fair volume of business. If he can't, he doesn't belong in the industry. This method of helping him out also keeps the payroll going, keeps more folks off the WPA, and saves the taxpayers money."

We have reason to believe this is not an isolated case. Such methods are undoubtedly being practiced by other so-called public "benefactors." The "financier" by a "sharp deal" plays safe for himself, helps the former proprietor to pay his bills, and keeps the employes from an "enforced vacation." But what about the "licking" the former proprietor and his creditors have taken? How have the other printers of the community been affected? How has the local printing market been disrupted?

How much plant equity the proprietor sacrificed in the deal depends, of course, on the plant's age, the amount of annual depreciation actually spent on upkeep, and the portion allowed to be taken out in profits or charged off as loss. The "benefactor" confesses it was worth \$20,000 in the market.

Before the deal, the annual charge-off of depreciation on a \$100,000 plant, at customary rates, was \$10,000 a year. With an obligation of only \$2,500 to the new owners

for use of the plant, the erstwhile proprietor is not going to put any \$10,000 annual depreciation charge on the expense side of his budget, especially since elimination of that amount will be directly reflected in his hour costs and permit him to lower prices. Such action immediately sets up a disturbance in the local printing market and affects every other printer.

The manager, no longer responsible for dividends, makes no effort to earn them. He will take out "his" in salary as he goes along. Again, his operating statement is relieved—and again prices are not sustained "because he can do it cheaper."

The appraisal for property taxes may be lowered, other items of expense eliminated with the resultant lowering of prices and the disturbance of the market. Printers too often have witnessed the destructive prices of bankrupt plants left in the hands of former proprietors to condone such sharp practices or to fall on the necks of such so-called "benefactors."

### Australian Arbitration

FROM time to time, THE INLAND PRINTER has pointed out the advantages of commercial and industrial arbitration. We have believed that, as the years advance, employment of these peaceful methods will settle disputes over commercial transactions and in industrial relationships because of their rational, judicial procedures.

A brief summary of industrial arbitration and trade unionism in Australia may add a bit to American knowledge of the subject, particularly as it seems, in many respects, to be an improvement over American methods. The material reaches us in the form of a pamphlet written by Orvell de R. Foenander, of the University of Melbourne, in 1939.

Two considerations were involved in the determination to secure the most desirable conditions for the growth and development of Australian industry: First, the provision for industrial peace which would reduce to a minimum waste and dislocation due to strife between employers and employees; second, provision for an equitable distribution of the fruits of industry among those who have coöperated to create them.

Back before the federation of the Australian states, state legislation gave expression to these desires. The earliest instance was in Victoria in 1896. Soon after its inception, the Commonwealth of Australia (The Federation) adopted the same course. Thus, state and federal industrial tribunals came into being, settling disputes, fixing rates of wages, hours of labor, and other conditions of employment. The constitution of the Commonwealth having been modeled after that of the United States, powers touching on matters of a national nature were allocated to federal authority. Such federal industrial power was declared to be confined to the prevention and settlement of industrial disputes extending beyond the limits of any one state. The only methods available to the manner of its exercise were those of *conciliation and arbitration*.

A federal Court of Conciliation and Arbitration began its work in 1905. Confidence in the Court and its methods during the intervening years has been shared by management and trade unions alike. "The liberality of the Court's interpretation of the Constitution proved all-im-

portant in its progress to its present paramount position in the structure of Australian industrial tribunals."

When we contemplate the sorry mess our American industrial relations are in and the constant industrial strife that exists where peace ought to be, we are chagrined that our Governments, national and state, once models for Australia, are not able to evolve an institution assuring industrial peace as effective and as comprehensive as is Australia's splendid structure of federal and state industrial tribunals.

### Restaurant Menus

UNCULTIVATED is the market for American printers in the restaurants and other eating places. The menu is one of the restaurant's principal *printed* salesmen; just as the waitress is the *personal* salesman. The management insists on the waitresses appearing in freshly laundered uniforms, with hair neatly dressed and faces beautified by artistic blending of powder and rouge. They are pleasing in appearance, encouraging to appetites, and an invitation to return. But when the printed salesman is presented—oh, what a difference! Too often it is an old greasy card over which poorly hectographed "aprons", bearing the day's specials, are clipped. They are revolting in appearance, discouraging to appetites, and repellent to repeat-patronage.

Furthermore, the menus many times are tricky. They fail to tell patrons the whole truth, dishonestly leaving loopholes for "extras." Too often, they are crowded with items that are either out of season or are seldom, if ever, called for and hence are never served.

One of America's greatest needs today is a new menu—one neatly designed and suited to the needs of otherwise modern eating places. Long-suffering patrons deserve this! Eating-place managements have a false idea they are saving money by cheapening the menu cards and folders, and other advertising. Cards printed at infrequent intervals, with the standard set of items, accumulate grease and grime which are not concealed by the equally dirty "aprons."

It is poor economy and very bad business to have anything about an eating place that is unclean, greasy, slovenly, and repellent to the desire for food. It is the business of the management to "take one's appetite away" by inducing the patron to partake of the viands prepared, not by nauseating him with unsanitary, repulsive menus. Clean, tidy, well printed menus, with full and correct information, are the management's invitation to the patron to relish and enjoy the food. Menus are as important as clean dishes, snowy soft linen, and shining silverware.

In a recent editorial, the *Southern Restaurant and Beverage Journal* says, "Any first-class printer can design a menu for you, show you the sample of the stock to be used, and will be glad to do what he can to turn out a creditable job." And let us add that there are printers who understand what constitutes a "food selling" menu and who produce, at reasonable rates, menus which are as inviting as the freshness and cleanliness of the other accessories. A real opportunity awaits such printers to create and furnish a menu service which because of its effectiveness in selling more and better food will no longer be regarded as a "cost" but rather as a most important "investment" in real salesmanship.



# IP

## BREVITIES

Stray bits of fact for craftsmen and students; nuggets of information about the industry

collected from various sources and presented here for your edification and pleasure ★

### Vacation Policies

● Compared with the number of vacation plans of corporations discontinued or abandoned during 1929 to 1935, a very small proportion of the plans were suspended in 1937 and 1938. According to data furnished the National Industrial Conference Board recently by 210 companies, more liberal policies in regard to the eligibility requirements and length of vacation have been adopted since 1935. Over a million workers are favored in the plans reported upon, and, in 75 per cent of the plans, employees are qualified for some vacation privilege after one year's service or less. Particular attention has been given to eligibility in case of lay-off and to the calculation of vacation pay. Vacation expense, at the time of operating losses, was found to be "worth it" by some companies, which considered that vacation allowances helped supplement earnings of helpers subjected to short-time hours and lay-offs. A new plan permits eligible employees the option of a paid vacation or the privilege of remaining at work, receiving a vacation allowance in addition to regular pay.

### Reusing Paper Fibers

● Recently, successful tests of a newsprint made from waste paper products were conducted by Pittsburgh newspapers under the supervision of Dr. F. W. Hochstetter, a young German inventor who has been working on this process for fifteen years, backed by the Benedictum-Trees interests. Tests showed the possibility of the use, over and over again, of paper fiber with a loss of about 5 per cent each time the paper is worked over. Hochstetter's newsprint is almost pure white, strong, pliable and withstood every requirement under high speed tension. Its proposed commercial manufacture will make for a more stabilized waste paper market.

### Linen for Record Editions

● The importance of the daily editions of newspapers from a historical standpoint and the comparatively short life of modern newsprint are leading many newspapers to print their file copies on linen paper. Such copies usually are to be found in the local libraries as well as in the "morgues" of the newspapers themselves. Some of the larger metropolitan dailies also clip each separate item, filing and indexing it for future reference. It was found that ordinary

pulp paper clippings, thirty years old, fell to pieces when brought out into the air and light at a touch of the fingers. Outside of a few subscriptions bought by librarians and historians, the linen editions are limited to the record requirements of the newspapers.

### Australian Art in Industry

● A recent brochure announces plans for a national quarterly under the name of *Australia*, to deal with art, architecture, industry, and travel. The new journal will attempt to crystallize Australian national thought in the broadest sense, and give expression to its progress in the announced fields of activity. The first number was issued June 1. Publishers: Ure Smith Printing Company, Limited, Sydney.

### Stops Binding Leather Rot

● In a lecture before the Edinburgh Bibliographical Society on "A Century of Bookbinding," Dr. T. Campbell White declared that science has now found a way to increase the resistance of leather to rotting by putting back into it the organic salts removed in the process of modern tanning. When these salts are not present, the leather rapidly absorbs harmful acids from the atmosphere, causing it to dry and rot.

### A Millionaire's Economy

● With a fortune reputed to be over \$250,000,000—William Randolph Hearst is reported to have paper serviettes (napkins to you) for use of his guests at dinners in his quadruple palace which stands on his 270,000 acre estate in California, known the world over.

### Democracy League

● Because of the very strong sentiment for national unity among the people of South Africa, a powerful League for the Maintenance of Democracy is kept active. Recently public mass meetings were held all over the country in protest against the proposal of the Government to put into effect a press control bill. Another unpopular proposal is the Government's interpretation of the "colonial" relationship of the Union of South Africa to the British Empire, in spite of the "sentimental attachments of the past relating the people who live in the country to other countries." The League makes it a business to arouse public sentiment against "infringement of our democratic liberties."

### World's Biggest News Plant

● Building operations in Manchester, England, are rapidly transforming the publishing plant of Allied Newspaper, Limited, into the largest and most modern newspaper printing and publishing establishment in the world. The present two buildings are being linked up with an entirely new block which has four floors above ground. Part of this will house what is said to be the longest line of printing presses in existence. The total area of the machinery hall will be 48,000 square feet.

### Facsimile Newspapers

● *The Radio Bee*, which originates in Sacramento, is transmitted over the California radio system to Fresno, or vice versa, and appears in both cities simultaneously. The paper, published daily, carries eight pages of news, pictures, comics, and other features.

### Warning to Ticket Printers

● One of the so-called nuisance taxes is levied by the Federal Government on the printing of certain admission tickets for amounts of forty-one cents and up. The law imposes strict liabilities on printers for the collection and remittance of the tax. Recently the Government has had to send out notices of delinquency to printers who have overlooked Uncle Sam's share in the amount collected for the printing of such tickets.

### Standard Label

● The National Canners Association has proposed a standard label on which 20 per cent of the label space is allocated to required statements under the new food, drug, and cosmetic act. The design places the space to the right of the main panel or vignette where it would be most easily seen by the consumer. The association is cooperating with the label manufacturers national association. Users of labels have been given until January 1 to comply with the new rules.

### The Worth of an Idea

● Because Miss Sollows, an advertising woman, submitted an idea to the McCann-Erickson Advertising Agency in 1935, which she alleges was responsible for the agency acquiring the valuable account of a large tobacco company, a jury awarded her 5 per cent of the total amount spent by the tobacco company through the agency as compensation for her idea. Her compensation—\$56,421.



# Specimen Review

BY J. L. FRAZIER

Items submitted must be sent flat, not rolled  
or folded, and marked "For Criticism." Replies cannot be made by mail.

HEITMAN-GARAND COMPANY, of Detroit, Michigan.—The blotters are excellent, particularly attention-arresting and interest-arousing. Suitable art and decoration, in key, adds force to pungent, compelling copy. Series should benefit your business greatly.

THE NICKOTYPE PRESS, Council Bluffs, Iowa.—Your work is excellent, colors and characterful novelty papers adding measurably to the effect good design and typography create. Outstanding even among such a number of fine items are the covers "Human Nature and Banking" and "Your Town."

JACK SNELL, of Toledo, Ohio.—Congratulations on your clever layout! All the specimens you submit are decidedly interesting, letterhead and card of Paul R. Brim especially so. Only one small detail requires correction. The two large lines on the folder title page "Frostbite Sweepstakes" are too crowded, espe-

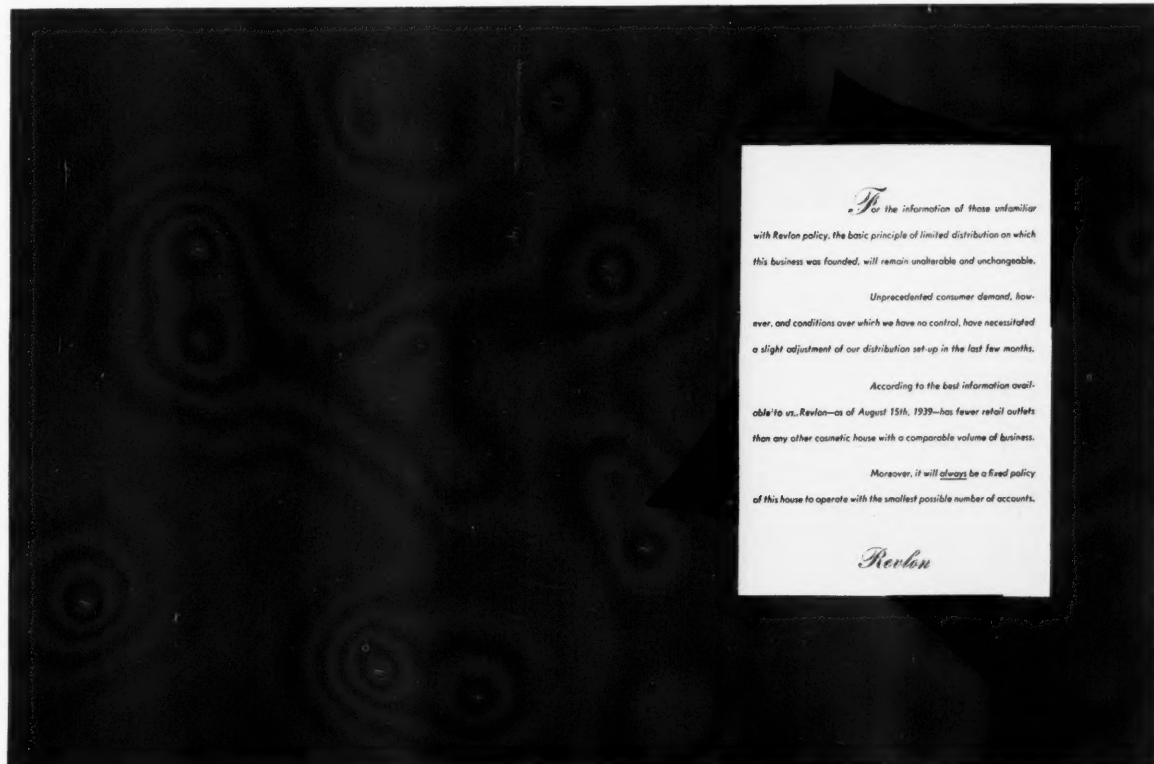
cially in view of the relatively wide spacing of other lines.

THE FRANCISCAN PRESS, San Francisco, California.—Your book "Type Faces," the wall card "Psalm 91," and announcement bear the impression of the cunning hand and eye of that master craftsman, C. Raymond Beran. This means that, while they might be done differently, it would be most difficult to do them better—whatever the style.

KALKHOFF PRESS, INCORPORATED, of New York City.—Congratulations on your folder, "Author's Alterations" which in about two hundred tactful words explains the problem of charging for type resetting made necessary by writers changing their minds as to what they really want to say. Your method of attaching a slip to proofs, where requested, showing tenths of an hour needed to make these chargeable changes is a good tip for others to follow.

THE PRAIRIE PRESS, of Muscatine, Iowa.—"No Pink Shirts," the text of which is a tribute to the Oklahoma author, Evan G. Barnard, is characterful in layout and excellent typographically. Convention would perhaps call for a page of regular proportions, but the oblong page, with interesting layout in keeping, results in character. Colors are well chosen.

FORREST J. CLARK, of Atlanta, Georgia.—That letterhead for No. 18, local typographical union, is excellent. It has "color" and punch due to effective combination of Bodoni Bold and one of the popular and smart cursives of late vintage, yet the design is so well organized that everything is sharply clear. Similarly top-notch is the proof envelope of the Ruralist Press, the work of which, watched over a long period, demonstrates a printing service in the upper brackets of quality.



Revlon Products Corporation used a double-spread in the September issue of "Toilet Requisites" to get unprecedented attention value on the statement of company policy. Background dark red, the irregular-shaped panel behind the copy panel is black. Initial letter and name at bottom of copy in red

MILLS PRINTING COMPANY, Fort Worth, Texas.—For a professional man, the notehead and envelope of W. H. Mims are excellent. Use of an informal decorative type and printing in blue is a refreshing change from the general run of such work which is habitually, it would seem, and unfortunately, set in Copperplate Gothics or imitation engraved letter styles. Such types, today, seem quite odd and old-fashioned.

McKEEVER PRESS, of Aberdeen, South Dakota.—Your letterhead in blue and brown is a knockout. It has everything, so to speak. One highly important feature in all work is "punch." It has that because of the large size of the type printed in blue and in the interesting and unusual layout, also the colors. We like the reasonable amount of dignity which contributes to readability and is achieved through the simplest form—an asset in anything of the kind and this letterhead of yours has that. Finally, the color combination is pleasing.

DETROIT TYPESETTING COMPANY, of Detroit, Michigan.—There's a real "he-man" appeal in that idea of yours in Number 9 of *Types*—your promotional piece. Taking the old sea chantey, "Fifteen men on the dead man's chest," as begun by Robert Louis Stevenson and completed by Young E. Allison, setting it in three handsome pages of Cloister Bold, along with other copy in that issue, and telling the story of it in the inside back cover is a neat way of letting a customer or prospect know how his promotional piece or an advertisement would look in Cloister Old-style.



An excellent layout for small rectangle. Cover (3 by 5), copy black, background orange. EN AVANT is memo book sent out monthly from the Whitney-Graham Company, of Buffalo, New York

ST. PETERSBURG PRINTING COMPANY, of St. Petersburg, Florida.—We confess great admiration of blind embossing and you've used it with telling effect on the cover for the fine booklet of the Rhodes

Organization, funeral directors. The cover is of very heavy rough grained, antique paper with deckle along right side. All that appears is the name "Rhodes" blind embossed with half-inch letters near the lower right-hand corner. Inside pages, featured by bleed-half-tone illustrations, are of equal merit.

B. ARNOLDY, Detroit, Michigan.—Your souvenir book of the craftsmen's bowling league is a dandy. The front cover of heavy black stock, embossed to suggest leather grain, is interestingly die-cut in three places, the title, the emblem, and a bowling pin illustration printed in brown and orange on a sheet just inside appearing through. This second sheet is a novelty stock, the effect of which suggests maple used for making ten-pins. A page is devoted to picturing each team, in a group, on the alleys. Scenes and bodies are from line drawings, outlined halftones being used for the heads in each case. It's a neat idea others might adapt to good advantage.

MURRELL DOBBINS VOCATIONAL SCHOOL, of Philadelphia, Pennsylvania.—"The Graphic," that school magazine, is a beauty! Text in Baskerville, as large as page size justifies, makes reading a pleasure and that despite the fact that coated stock which does handicap reading is used. Baskerville, in the size employed, puts enough ink on the paper to avoid eye-strain and prevents the glare of the stock from overpowering the print. No commercial plant in our opinion could improve on the presswork. Only one point, offering opportunity for constructive criticism, comes to mind.

# RELATIVITY OF ALL KNOWLEDGE • Dr. A. M. Allen



**D**RIVING DOWN the street we observe a car ahead of us suddenly swerve, collide with the curb and stop. The driver sits erect and motionless behind the steering wheel. We make inquiries and are told that the man has suffered a paralytic stroke. Here we have an explanation of the appearances. A physician having arrived, we ask why the man is incapable of movement, and we are told that muscles move only at the command and direction of nerves, and that injury to motor nerve centers in the brain has prevented the issuance of the commands and directions essential for voluntary muscular movement. Now we understand what has disabled this man. We do not, however, comprehend the interrelated phenomena of muscular movement and so make further inquiry. We are informed that nerves transmit stimuli, just as telephone wires transmit sounds; that we have two kinds of nerves those which lead into and out of centers of consciousness and those which communicate with reflex centers not under the direction and control of consciousness. That some muscles are innervated by nerve fibres which are connected with cerebral centers and that others are supplied only with nerve fibres radiating out from reflex centers. That a muscle may be compared to a series of compound magnets strung on a cord, and that when the nerve current passes from left to right around the magnet core opposite polarities arise in the ends of the magnets facing each other, and therefore the chain of magnets shortens itself, and when the nerve current travels counter-clockwise the facing ends have an identical polarity and are thus repelled away each from the other. Then we have our solution of the phenomena of muscular motion. We have arrived at this solution by applying our knowledge of certain things to an interpretation of things which we did not know.

Observe, now, what we have been doing. We started with an observation of the errat-



Vzpomínám-li dnes paměť svého otce spolků Typografů, pak nemám nepravdomocnosti, že každému z nás ke zřízení tohoto spolků byly klady na konci let devadesátých minulého století, tedy v době kdy valně rakousko-uherské monarchie, kdy všude děláno nejen vřetědů, ale i filů, jsou pod státem a jeho správu dlehlým tělesným policejním orgánem. V oné době všeobecně kvasilo se začalo i dělnictvo probouzet se z věz státní a uvědomovat si svou sílu a moc. Projevová se zájem o lepší známost oteklé hospodářských a politických, vznikaly vzdělávací spolky s různými cíli a posléze debet hospodářských i politických a stávaly se tak stádky pro obrodění hnutí dělnictva.

2. června 1895 v prátě dostavěním domě Typografické benedicty, stých úctách, jak všemohoucí byla již tehdy chápána vzdělávací činnost. Ke kuratorní činnosti byly přiděleny stádky již v roce 1890, kdy v 9. čísle "Typografie", ročník III, čteno osnovu vědeckých kursů, v nichž se vyučovalo: četění, rečníctví, frézování, ruční, šití, šití, nauce o uměleckých, rakousko-uherských i českých, ználosti papíru, nauce o formátech, manipulaci v písmatě a písmolince.

**PRINTING**

WE OFFER TO BUYERS  
advertising in the Seattle, Wash. area  
all types of copy. Our rates are  
low and our service is excellent.  
Write for rates and conditions.

IT HAS ALWAYS BEEN OUR DESIRE  
to do fine printing ... not artistic printing,  
not fancy printing, not stately printing.  
We propose to continue the same kind of  
work which has won recognition and con-  
tinued business from discriminating users  
of impressive printing.  
Fine printing need not necessarily be ex-  
pensive. It's merely printing which accom-  
plishes its purpose. It may be a magazine  
or newspaper advertisement needing great  
visibility, an inviting appearance, and be  
easy to read. Or it may be a catalog re-  
quiring the most exacting precision. A  
circular printed on news stock is usually  
an unattractive sight, but it need not be.  
It can be made attractive by good design  
and thoughtful typography.

**WESTERN PRINTING CO.**  
2140 FIFTH AVE., SEATTLE  
PHONE MAIN 0303

Western Printing Co. is specializing in hand-set type

**Hand Attractors**

Why is New York department store  
advertising so outstanding in the news-  
paper field? One reason is that many  
of the stores depend on hand crafts-  
men for their typography. The attrac-  
tiveness of these hand-set advertise-  
ments is appealing. It stops the eye of  
the reader. It brings the people into the  
store. It leads them to buy!  
Everywhere the standards for excel-  
lence are the works of hand craftsmen.  
The most productive advertising is the  
result of good typography.  
Hand work produces the spark of  
attraction ... related atmosphere!

**STYMIE BOLD**

**A COMPLETE  
A complete s  
A COMP  
Complete**

**Coal!**  
Let us find the way  
to control your costs  
and save your \$

**Economy Coal Co.** 825 Harvard St.  
Phone CAP. 347

Size: 6-10 point

Article headings seem just a wee bit too small in relation to size of text, though the size of type itself is large enough. It's a matter of proportion.

H. N. CHAPMAN, of Chicago, Illinois.—Punching out a tiny window in the center of your folder-type business card, on the cover, to let the little insignia of the rising red sun and the word "idea" show through is a neat stunt. Coming between the words "printers" and "merchant" it gives added significance to your service. The window is three-eighths of an inch in diameter and is slightly below center of the 2 by 3½-inch card. Opening the folder reveals the rest of the copy on the inside. It's the word "service." The only other red is a 2-point rule and a hairline on the right vertical edge of the inside "page" which projects about an eighth of an inch beyond the edge of the front cover.

PINE BLUFFS POST, Pine Bluffs, Wyoming.—Carson's menu is not a work of art, that is, it's not beautiful—but one can read it with ease, a characteristic of too few menus. Type properly is moderately bold and of a readable size. Arrangement of items is orderly with heads

Henry A. Anger designed this outstanding type specimen book for the Western Printing Company of Seattle, Washington. Advertisements, in two colors in some cases, demonstrate "how"

like "Fish" and "Vegetables" in contrasting and bolder type in deep red. A neat idea others might adapt is indicated by the central panel in which "Evening Suggestions" are listed. In each corner of the panel a black photo corner is attached. The typewritten luncheon menu changed daily is on a sheet of the proper size to be inserted in these corners.

MONTCLAIR PRINTING COMPANY, of Montclair, New Jersey.—We got a pleasant surprise when, after opening your clever folder "With Ink on His Hands" we found printed inside R. Randolph Karch's fine tribute to The Printer. Going back to the cover, imprinting the three fingerprints in yellow, red, and blue—facsimiles of the marks ink-stained fingers working in color would make—strikes a perfect keynote for the story inside. Besides, it makes an attractive design and a clever invitation to open and read what it's all about. The folder is 4 by 4¾ inches. A three-

sixteenths-inch bleed border in silver around all four sides of the cover provides a frame for the title and the fingerprints. Silver top and bottom border and rules provide decoration for the inside spread also.

HAROLD L. CHESTERMAN, of Bowling Green, Missouri.—Your own letterhead is modern in effect and shows marked layout talent. First, there are two lines in 18-point sans-serif caps, set flush on the left. To the right of this a halftone cut of yourself at the linotype keyboard appears and to the right of that your name in 30- or 36-point Kaufman Script (bold). Combined, these take up much of the lateral space on the sheet. Underneath all three is a 12-point rule in blue, cut to simulate ribbon. Bent, it just follows the halftone, the extension from there being eighteen points higher than the start. The break not only avoids the monotony of a straight line, but provides space for tucking in the address on the right side in such a way as to align with the bottom of the lower part of the ribbon band on the left. Often the striking, bold thing is not pleasing, but here, indeed, you've scored a high



Our wide selection of type faces offer countless inspirations. For making your advertising more productive, use the power of Philmac's skillful typography. Day in and day out we welcome you to profit by our personal and helpful counsel.

**PHILMAC**  
SKILLFUL TYPOGRAPHERS

39th STREET, NEW YORK • PHONE: MEDALLION 3-3172

Philmac, Typographers, New York City, created an advertisement that was useful as well as informative in this rule chart. Note cut at the left

**Rule CHART**

12 Point

18 Point

24 Point

30 Point

36 Point

36 Point

PHILMAC  
Skillful Typographers  
39 W. 39th St., New York

Hairline

1/2 Point

3/4 Point

1 Point

1 1/2 Point

2 Point

3 Point

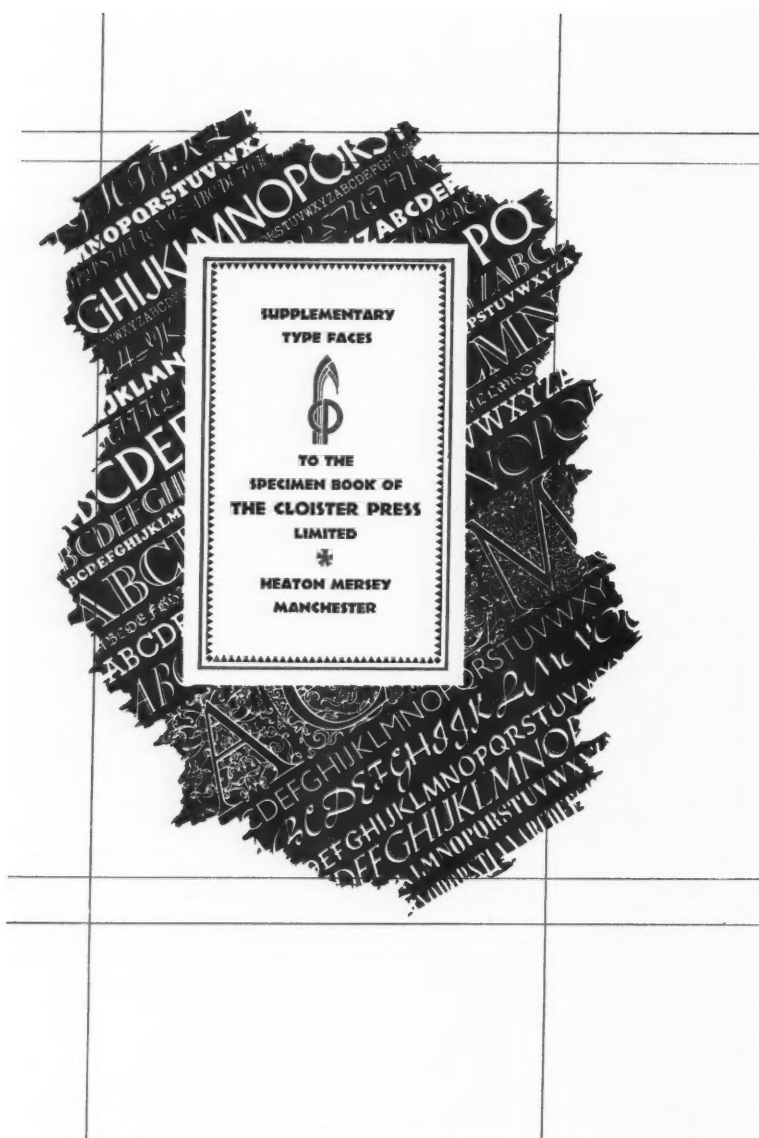
4 Point

6 Point

8 Point

10 Point

A gage for rules from hairline to 12-point is provided by this 3 by 5-inch card. Fits into card index file. Panel and tab brown, rules black

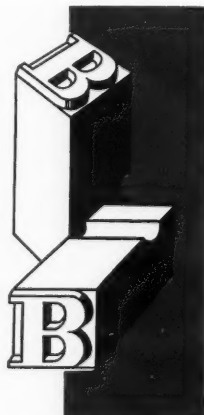


From England comes this unusual type specimen book cover design. Background—dark gray, copy in black. Light, intersecting rules forming border around the panel, and decorations are in red

## WE HAVE MOVED TO THE CAXTON BUILDING

We are now located in our new quarters, fourth floor, Caxton Building. Enlarged floor space and better facilities for production will enable us to render better service. Phone number remains MAin 5388.

**BOHME & BLINKMANN, INC.**



Type cut in gold; panel behind it, bleed border at right end, and words "Caxton Building" in red against dark gray stock give this blotter unusual beauty. Cleveland, Ohio, is the firm's home!

mark, for the effect is as pleasing as it is forceful. The blue band beneath the type across top is balanced by a straight band in blue across near the bottom.

A GLOVE CONTAINER that's *news* is the new one just put into service by the manufacturers of Merry Hull gloves. The container is a printed Cellophane envelope as carefully styled and as well executed by the Shellmar Products Company, of Chicago, as the finest glove that could possibly go into it. The envelope front is 5 by 12 inches. The colors are terra cotta and shaded black, in the upper left and lower right corners, while a large center panel, half-rounded at the top, carries a halftone reproduction of the glove against a black background. Chalk-white lettering and the trade-mark against a circular window, bottom center directly under the cuff of the glove, complete the design. The back of the envelope is clear for easy identification of the merchandise by salespeople in the store.

A. IRVINE, of Hamilton, New Zealand.—We think you tried too hard working out the wall card "God Defend New Zealand." Ornamental features overbalance the type, which is contrary to what should be the case. It becomes particularly obtrusive when there is a number of such accents separated as in this form. A few simple changes would make a world of difference, particularly thinner rules for the border and eliminating the rules alongside of the book and torch ornament just below the title. The word "by," above the author's name and below the poem itself, should be capitalized. Finally, the type used for the poem is too small in relation to the size of the piece itself. If it were one size larger, all it could properly be, the remaining decorative elements would by contrast lose a bit of prominence.

THE W. F. HUMPHREY PRESS, Geneva, New York.—The issue of your impressive 9 by 12-inch, house magazine *Printed Punch*, featuring Hobart College, as other issues have featured other local institutions, is top-notch in every respect, colorful and impressive, yet attractive and dignified. The striking cover commands attention and interest. It is featured by a relatively large four-color process picture with a pica-wide white band all around. Otherwise, a beautiful blue hue surrounds the page suggesting the picture is on white paper tipped on to blue stock. Title and other copy in type, above and below the picture, overprints the blue in black. Typography of text, headings, and cut captions all are in the beautiful Garamond Old Style and of a size which makes reading a real pleasure, though folks with particularly weak or tired eyes would prefer a type requiring more ink, not so faint. Garamond is perhaps at its best on English Finish stock. Page margins are exquisite and presswork throughout is practically perfect.

ROMANCE IN RECIPES is the 100-page official souvenir cookbook of the Seventh World's Poultry Congress and Exposition, held in Cleveland, Ohio, from July 28 to August 7, in which sixty nations participate with our own on a



non-profit basis. Its author is Kathryn Belle Niles, nationally famous and internationally recognized authority on poultry and egg cookery, and it was designed and prepared by Raymond Heer Advertising Agency. Printed by McCormick & Henderson of Chicago, with Cercla binding by Brock & Rankin, it has a light blue Colorfilm cover printed in darker blue and yellow, and the body on Warren's Lustro enamel in blue, yellow, and black with bleed all around. There is a foreword by George Rector, a double-page spread frontispiece in four-color process, with forty-three black-and-white illustrations, eleven of which are full page. There is a quick reference table of contents, and its pages of large, clearly readable type lie flat when open, which is of extreme importance to one using a cookbook. The size is 5½ by 8¾ inches.

THE DAVIS PRESS, INCORPORATED, Worcester, Massachusetts.—To you must go the credit for the first promotion piece built around a specimen of an actual commemorative stamp issued by the United States Government to celebrate the three-hundredth anniversary of printing in the colonies. (At any rate, it is the first to reach us!) First, the cover; it is 6 by 8¼ inches, has centered in the width of the page, four and a half inches from the bottom, a 1¼ by 2¾-inch panel in buff against the off-white, deckled cover. The panel is the same shape as the stamp and has the saw-tooth edge of a stamp. Centered in the panel and attached by a regulation stamp-catalog hinge is the stamp. The only copy on the cover is the title "The Story of a Stamp" in 18-point type. The inside of the cover carries the news that the stamp was purchased on the day issued—and (a shrewd touch, this!) if the reader isn't interested in stamp collecting, the suggestion that he use the stamp on an inquiry sent to Davis Press. On page 3, well written and expertly printed, is the story of the reason for Printing Industry Week and, finally, an invitation to help celebrate it. The address of The Davis Press is given so the prospect may visit the plant.

H. D. WISMER, San Diego, California.—On the whole, the blotters for Frye & Smith, "The Mission of Printing" and "How to Preserve Children," are commendably done, the latter particularly. A rather decided variation in shape of type used for head and text, as well as that for signature line, makes the effect of the type in the former not altogether pleasing and the rules above and below the signature crowd the line too closely. Contemplate, now, the effect of the six lines of text, quoted from Coleridge. These are definitely too crowded, suggesting use of next smaller size of type. Bold type, wherever used, requires considerably more spacing between lines than light- and medium-toned faces. The effect of monotony of the mass of text would be overcome if the final two short lines of the stanza were in italic. Layout is good. It is featured by the head beginning in the lower left-hand corner, extending up the left side, turning in an arc, and following along to



THE RONALDS COMPANY LIMITED, of Montreal, Canada. With every specimen absolutely top-notch it is impossible to mention one as being best—impossible, furthermore, to call any errors. For a generation, at least, Ronalds has kept pace with the best. It did that in the more conservative days when conventional beauty was depended upon to lure the reader; it keeps pace today when the modern layout motifs and color, used to an extent not known a generation ago, are depended upon to get attention and interest.

FROM  
THE APRIL ISSUE  
OF  
THE INLAND PRINTER

OUR NEW NUMBER

**DIAL 2-5131... FRYE PRINTING CO.**

AFTER AUGUST 19

**BUY  
AMERICAN  
AND KEEP THE HOME  
FIRES BURNING**

**BUY  
WHEELING  
AND KEEP THE WHEELS  
O'WHEELING-TURNING**

Member  
Ohio Valley Industrial  
Association

**THE OWL PRINT SHOP**

**917 Market St. Phone Whg. 3868**

**REVETCH  
PROOFS**

*are Quality  
Proofs*

\*TRADE MARK

Any type in our shop can be reversed easily. Before you order your engraving you can easily visualize what any type you order will look like with a Revetch\* proof. Under a compound microscope Revetch proofs of type appear sharper and clearer. They handle more easily than any other speedy production method of reversing type.

**BOHME & BLINKMANN, INC.**  
CAXTON BUILDING • CLEVELAND • MAIN 5388

Leroy Barfuss has big, red rooster crowing about compliment this magazine gave Ronalds. Yellow is background color, black type (top). Next one by Ben Wiley. Bars are orange, type dark gray, blotter off-white. Blue, red, and black were colors in original of number three. Bohme & Blinkmann's blotter, bottom, advertising revetch proofs, displays sample, left end. Border is bright orange. These four designs, all different in layout and color schemes, offer ideas for adaptation by others. Blotters continue to be prime favorites as advertising mediums for printers and their customers.

Printed from a zinc etching using Revetch proofs

*Minneapolis Typothetae* • 2510 RAND TOWER • MINNEAPOLIS, MINNESOTA

TELEPHONE ATLANTIC 7113



*Minneapolis Typothetae* • 2510 RAND TOWER • MINNEAPOLIS, MINNESOTA

TELEPHONE ATLANTIC 7113



DATE \_\_\_\_\_

STATEMENT FOR \_\_\_\_\_



**PADDOCK-SOULE PRESS INC.**

1349 UNIVERSITY AVENUE • ROCHESTER, N. Y.

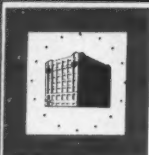
TELEPHONES:  
MONROE 7912  
MONROE 8903

**The HURON PRESS**  
INCORPORATED



COMPLETE SERVICE IN PRINTING

517-525 SOUTH WELLS STREET • CHICAGO  
PHONE HARRISON 8414-8415-8416



*Buckley, Dement and Company*

1300 JACKSON BOULEVARD • CHICAGO • TELEPHONE MONROE 8100 • DIRECT MAIL ADVERTISING

the right across the top. It is not a new idea but a good and effective contrast to the straight line with the added advantage of being more dynamic. The merit of the idea in that connection is because it is infrequently seen. It would not do for a steady practice.

ALBIN O. HORN COMPANY, of Chicago, Illinois.—Though contrasting in size, your 4½ by 6-inch booklet and your 9 by 12-inch brochure are nonetheless mates in the sprightly manner in which they set forth your company's ideals of service to its customers and the assistance it offers in planning, writing, and producing resultful advertising. The departure from the conventional in having the "inner cover" and the text pages about half the depth of the outside cover, in the case of the larger promotional piece, is interesting. So is the simulated wood-veneer surface on the cover. Frankly, however, we like best the smaller, less pretentious piece with its dark blue, deckle-edged cover and its less elaborately laid out pages. Somehow, the copy stands out better and the message gives one a greater feeling of sincerity in the less imposing set-up. Together, both the pieces are a splendid start for what we hope you will make a continuous promotional campaign to bring in more of that especially desirable business where you serve as consultants and creators, and which you are so well fitted to do. We'll be looking forward to seeing the next piece you turn out which advertises your service to new prospects and your present customers in the coming season.


SERVICE PRINTERS, of Las Vegas, New Mexico.—Best of the specimens you submit is the envelope of the plumbing concern, Acme. Yet, we'd like it even better if the two lines to the right of the red cut were flush on the right instead of on the left. The second could strike over the red impression a bit more. The periods at the end of the first of the two lines don't visually add to the length, and the effect of the first line being shorter than the second is always bad. Acme's letterhead is also good, but would be better if single rules were used instead of parallel rules which are too prominent. The best letterhead is perhaps that of General Engineering Service. Extra-condensed types are undoubtedly a prevailing vogue. However, they must be considered in the nature of a novelty and that quality is sacrificed when a face is too frequently seen. We notice that in several cards tall, thin block type, used for display, is combined with Copperplate Gothic, an extended type. The disparity in shape is entirely too great, even with the Copperplate small as it is. Nothing wider than regular types of regular proportions should be used with the tall, thin faces. Layout and colors are the outstanding qualities of your work.


EVERYBODY'S PUBLISHING COMPANY, of Buffalo, New York.—Congratulations on the four mailing cards, part of a series sent to members of a local golf club to increase use of the course on Thursdays. We are not surprised that attendance on Thursdays was increased from

Frank Kofron did Typothetae jobs at top, emblem red, copy black. Paddock-Soule's emblem and dots light purple, rest black. Huron Indian bronze against maroon, arrow and copy under it red. Buckley's blue for cut frame and caps, second line. Plenty of good ideas here for adaptation to others' needs

an average of twenty-five to one hundred players as a result of the mailings, but will be surprised if, in the future, we don't receive similar cards from other points, as here is an idea alert printers can sell in their communities . . . and where is there one without a golf club? In consequence of display featured by reverse color bands, clever small cartoons, and colored stocks, the cards command reading. Contrasts of bold and light tones affect appearance adversely from an esthetic standpoint, but, of course, are in part responsible for the punch of the cards. It is not to say strong tone contrasts are bad *per se*, for they're not, especially when positioning of accents fosters, rather than handicaps, pattern and continuity. In one or two cases the color of ink used is that of the stock, and very little stronger in value. That means reading of small type, particularly, is made a bit difficult. There should be a definite contrast between paper and ink.

E. I. DU PONT DE NEMOURS & COMPANY, Advertising Department, of Wilmington, Delaware.—In the bewildering jungle of synthetic products' promotion and advertising, your new neoprene portfolio, "Neoprene . . . a plus value," shines out as a guiding beacon. Designed to do a three-fold selling job of keeping sold manufacturers who are now using neoprene, sell those who are considering it, and influence advertising executives to show their industrial clients how they can increase sales by getting their products on the "neoprene band wagon"—it does all three well. Page after page in this impressive 11 by 14-inch book tells about the important advertising job that is being done in machine manufacturing industries, petroleum, printing and lithographing, and many other lines. There are some twenty miniature reproductions of full-page ads from such trade journals as: *Product Engineering*, *National Petroleum News*, *Oil Heating & Air Conditioning Journal*, *Motor Age*, *Factory*, *THE INLAND PRINTER*, and *The National Lithographer*. A double-page spread with the caption, "du Pont is keeping over 30,000 readers informed . . ." tells about the *Neoprene Note Book*, a monthly publication du Pont publishes for plant engineers. Another section has numerous photographs of neoprene exhibits at various trade shows, a science museum, and in the home office. The story of radio publicity and the use of movie and slide films to inform the public, as well as the engineering profession, about the marvels of neoprene also gets a double spread. In summarizing, on the last page of the book, are listed several hundred different uses for this laboratory-created marvel, used as an ingredient in rubber articles, by dozens of different industries. A final, neat touch is a small booklet on the inside back cover, held in a pocket. Its title page reads "We may be wrong but . . ." It is the concluding sales story, showing the manufacturer that he owes it to himself to make it known to his customers when he uses nationally advertised neoprene in his product or products.

**GOLDSBERRY-SPANGLER INC.**   
 OFFSET & LETTERPRESS Victor 6782  
 109-111 EAST MISSOURI AVENUE • KANSAS CITY, MO. *Printers*

SHARE YOUR KNOWLEDGE  
**THE CHICAGO CLUB**  
 PRINTING HOUSE CRAFTSMEN  


*Sales  
 Promotion Press*

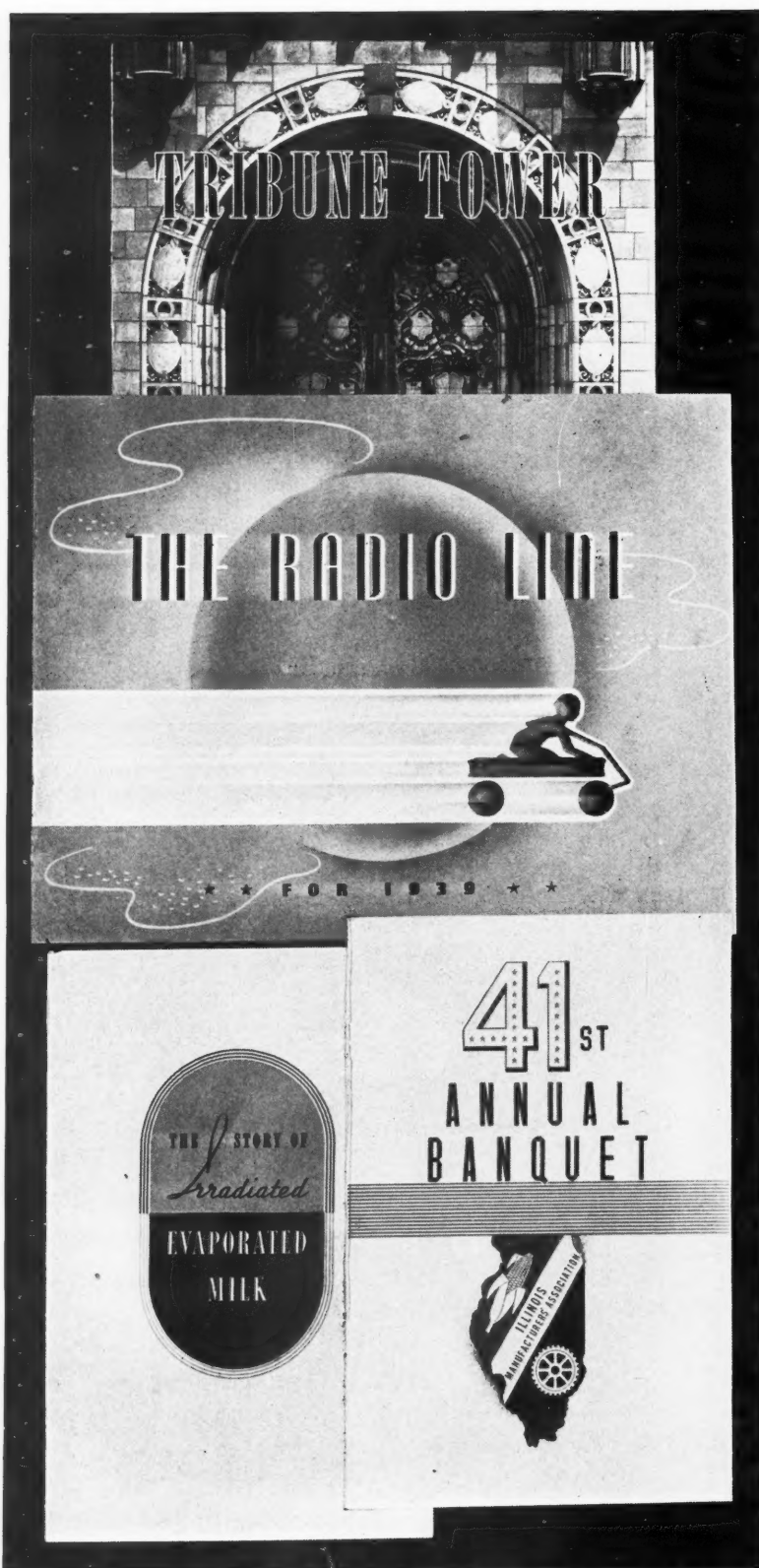
SET IN PENCIL FIRST • "DUMMIES THAT TALK" • PROXY SALES CALLS • BUSINESS DEVELOPMENT  
 NINETEEN SOUTH WELLS STREET CHICAGO PHONE DEARBORN 3332  
Tear off and use this Allover 60 lb. BLOTTER — New Business Visual Letter — U. S. Pat. 1,609,323 and Pat. Pend. 241,042

**BEN WILEY**  
 TYPOGRAPHIC DESIGNER, 508 WEST CANEY, SPRINGFIELD, ILL.

**NATIONAL TYPESETTING CORPORATION**  
 134 NORTH THIRTEENTH STREET, PHILADELPHIA, PENNSYLVANIA • BEL: LOCUST 2027, KEYSTONE: RACE 3528  
J. Stanley Best, President  
 Robert H. Holdsworth, General Manager  
 Alfred C. Steinbock, Secretary

Goldsberry-Spangler letterhead, at the top, has monogram and bar in gold, copy on bar, in reverse. Rest of copy brown on buff. W. F. Hall Printing Company did Craftsmen's. Next tears off to become a blotter! Top three lines purple, rest blue on a dark gray stock. (Blotter is pasted above the perforated tear-off line.) Diagonal line through Ben Wiley's name is red, copy is dark gray on white stock. Bottom—cut background is orange, rest of copy black. Five designs for five varied needs!





Covers of four jobs by Neely Printing Company of Chicago. Top is black and white. Air-brushing on second gives blendings of buff and tan for background of boy, wagon, and speed lines in blue. Top copy line white with black outline, bottom line is black. Bottom left—upper panel orange, lower blue, copy blue and reversed, respectively. Bottom right, stars and bars red, copy blue, background is white

HAPPY IS THE MAN who finds his hobby in his work, for he is most likely to excel and achieve outstanding success. When fourteen printing trades craftsmen find relaxation and pleasure in working after hours, as an organized group, on a fine piece of book composing, printing, and binding—they're doubly fortunate. So is the organization for which they work. And their product calls for recognition as marking another milestone in the development of printing craft-consciousness and pride in America. "The Story of Lac Ste. Clair" is the product of such a group. In it are the fourteen members of the Round Circle Press, all employed by the Evans-Winter-Hebb Company, of Detroit, Michigan. George K. Hebb, writing of this first book by the group, says, "We have done minor things before this, but now hope to do three or four rather pretentious things every year. It is our hope to have them come from Detroit writers, and, if possible, have the subject relate to Detroit or its environs, with the source material of local origin." The book is the printed record of a paper by Hal H. Smith, read before the Prismatic Club, of Detroit. At about the time Mr. Smith read his paper about the historic lake, north of Detroit, the Round Circle Press was started. The paper became the choice of the manuscript for the first book. The type is hand-set in 18-point Monotype Oldstyle Caslon 337. The paper is a heavy, English-finish sheet, slightly off-white in tone. Pages are 8¾ by 12 inches, with 3-inch bottom, 2½-inch outside, and 1½-inch top and inside margins. Generous spacing between lines, together with the ample and well proportioned margins, give distinction and beauty to the pages and they are a joy to read. Illustrations, of which there are some eighteen, in addition to many excellent historic maps, exquisitely printed on India paper, are done by lithograph, while the printing of the type matter was done by letterpress. The medium gray cloth binding is free from all embellishments except for the title and author label set in a rectangle on the cover. The label, with its graceful ornamental border and the symbol of France whose voyageurs first came to this region, adds a final touch of distinction and good taste to the book. We salute you—artists, compositors, pressmen, bindery men, and whoever else, as members or friends of the Round Circle Press, or the staff of Evans-Winter-Hebb, contributed material or moral aid to this labor of love. It will be an inspiration for other groups.

HONOLULU CLUB OF PRINTING HOUSE CRAFTSMEN, of Honolulu, Hawaii.—Your clever little monthly club paper—KOKUA—continues to give us a pleasant surprise each time it comes around. If the variety you constantly get into KOKUA is typical of life in the Islands, it certainly is not monotonous there! Reproducing the beautiful oil painting by D. Howard Hitchcock of the golden-flowered Bignonia tree against the azure tropical sky, all in full color, for the August cover gives the issue a handsome dress.



# The Pressroom

BY EUGENE ST. JOHN

Questions relating to pressroom problems are solicited, and will be answered by mail if a self-addressed and stamped envelope is enclosed

## Imitation Poker Chips

We are considering the production of a game in which we wish to use several million small round disks about the size of a tiddlywink (shooter) and made of cardboard similar to the cardboard poker chips on the market today. Naturally, we wish to produce these pieces ourselves, rather than purchase them, but we do not understand just how to apply the color to secure a nicely finished job. We have considered the possibility of dipping the disks into dyes but that does not seem practical. We also thought of printing or sheet lining both sides of the flat surface and painting the edges much as cards and some pads are edged but this still does not seem to be the way in which the cardboard poker chips are produced.

Probably the best method is to have as many disks of rubber or metal made as the press will ink and print. Then print these on both face and reverse of the sheet. This could be done with high-gloss inks, thereby saving cost of varnishing. Or ink fast to varnish could be used and spirit-varnish finish applied. Or, again, ink fast to lacquer could be used and cellulose lacquer finish applied, the most durable. With high-gloss ink, non-offset spray should be used. If spirit varnish or lacquer is applied, it is necessary that the ink level out and lay smooth on the plates—no piling and also level out and lay smooth on the plates—no mottle. And the ink must be bone dry, not only on the surface but also in the under film, otherwise "sweating" out under the varnish or lacquer may occur and the pile be welded into a solid block. If you elect to use high-gloss ink, get a cardboard suitable to the ink, as recommended by the inkmaker. If you want to do the finishing entirely in your shop, you will need a coating machine and a drying oven. Or you can send the sheets to a finishing concern and, on their return, do the die-cutting of the disks from the sheets on either a die-cutting machine or a platen

press. There would then remain the job of painting the edges. The disks may be stacked in piles of a few hundred. One of these piles may be clamped on the ends so that the pile pivots in the end clamps, thus exposing the entire circumference of the disks to the brush. Lacquer would be best for the edges to obtain quick drying.

## Electrotype Wear

We would appreciate any information concerning the wear of electrotype plates running on cylinder presses, using patent bases. One of our customers has eight books with 128 pages to the book. Each year we have approximately a 100,000 run on these books. We would appreciate knowing which would show more wear; (1) running the full 100,000 or (2) making five separate runs of 20,000 each. What per cent wear each would show? The page size is  $8\frac{1}{4}$  by  $10\frac{1}{2}$  inches, being run on "D" grade work-book stock.

With nickeltypes, chromium-plated electros, or stereos—the entire run could be made with a single makeready (allowing for probable occasional patching). With ordinary electros, a new makeready for each 20,000 is better. The interlays or underlays would remain in position for the entire run, only the overlays and top sheets need be renewed.

## Plastacele Printing

Can a liquid anilin ink be used in some manner on a platen press? The job is on plastacele and this ink must be used. Discussion of other inks bares the fact that they can be scratched off this surface. We have heard of an anilin press but for just one job it does not seem sensible to get one. Can we get results on a platen press without the fountain?

You may use anilin ink on the platen press with rubber rollers and, preferably, a covered fountain to economize on the solvent. Two rollers are enough with anilin ink. Consult your inkmaker and submit a sample of the plastic sheet.

## Toy Balloon Printing

Can you inform us how printing of advertising matter on toy balloons is accomplished most economically?

Some print from zinc etchings, others from rubber stereos, mounted on wood in each case with the blanks routed deep in the wood. Some use a mechanical inker; others ink the cut on a pad. When a zinc etching is used, the special ink is made on a rubber cement base, and special ink is needed in printing from rubber. A sample balloon should be sent to the inkmaker. The balloon is inflated and rolled over the cut and then deflated. The volatile vehicle of the ink passes off quickly. When two or more colors are to be printed, the several colors are printed in a single impression from cuts separately inked and mounted to fit in a mortise.

## Screen Disappears

We would appreciate any advice that you might have which would assist us with a problem that is quite prevalent. We do not know whether it is characteristic of the work, our own deficiencies in knowledge, or a mechanical operation, which causes certain plates of a fine screen to disappear, similar to the samples attached. Sheet 1 was printed at the time of okaying run. At this stage, the screen on the outer edges is quite apparent. Sheet 2 is the same plate after 3,000 impressions. You will note that the screen has completely vanished on the two outer edges.

The solution of etch in the fountain is too strong and, in the parlance of the offset pressroom, you are "burning up" the plates. The technician would say that you are "etching the image off the plate." The preventive is to use distilled water and diminish the strength of the etch in the fountain solution. Possible contributing causes, assisting the etch to remove the image by friction, are damping rollers and inking rollers set too tight on the plate

and too much squeeze from the blanket cylinder. A weak image at the start due to improper sensitization of the plate or unsuitable transfer ink may lead to etching of the image off. Plates too finely grained fail to hold the image. To begin a run, first, have the acid solution or etch in the fountain on the weak side. Hold the ink scant during makeready. When ready to pull sheet for okay, sponge plate carefully with clean water to remove gum and asphaltum. Rinse sponge and repeat. Start the press and put the ink rollers on the plate and run until plate is nearly dry, then put the dampers on the plate and continue. Use barely enough ink to hold color and barely enough water to avoid scumming.

### Inks for Glassine

We have tried for the past six months to get some ink appropriate for rubber plate printing on an envelope blanker running at 10,000 an hour. Our main difficulties are: (1) the black ink does not dry quick enough, causing offset; (2) the colored inks gradually fade, or become paler, and this becomes considerably noticeable as the run continues. You will find herewith a sheet of glassine that is not yet dry four days after it has been printed. What can you do to help us?

From the inkmakers advertising in **THE INLAND PRINTER** you can get special inks for glassine which will not lose strength and will dry promptly, as wanted. In fact, anilin inks may be run with rubber and synthetic rollers which dry so quickly that it is possible to print glassine and make it into bags—or print, wax, and make into wraps in a single operation. Or oil-base inks may be used which dry promptly without offset.

### Duplicating Processes

We have been considering stereotyping to make duplicate forms to compete with low prices we have been meeting in competitive bidding. Can good tabular forms be duplicated by stereotyping in either wet or dry mat process? The largest size we contemplate is about 8½ by 11 inches. Which makes the most even cast shell—one with a wood mount or with solid metal type high? Would a rubber plate vulcanizer be a more appropriate method to duplicate complicated forms?

Both metal and rubber stereotypes are favorite forms of duplicating when screens are not finer than 100-line screen. Stereos print better when mounted on metal.

### Ink Unsuitable to Paper

We are sending you a copy of a college annual. What causes the gray, mottled appearance of the shadows or blacks of the halftones? The engravings were proofed on stock used to print the book but the engraver used different ink from the printer's ink for proofing. The engraver's proof made on a modern cylinder proof press showed the shadow dots dense (opaque) black. The same dots in the book show that the ink, in his opinion, is not laying with the same opacity. They have a gray, transparent, and mottled impression. This faulty printing has caused the black to be weak looking and full of specks. The printer has requested that the blacks be made solid on the engravings next year but wouldn't that make it necessary to carry more ink and muddy up the highlights in the halftones?

The coated paper of the annual is thick, firm, and leans toward a hard finish. The halftone ink used by the printer was too soft and short so failed to cover and lay smoothly on

solids. It is also weak in toner. That made it necessary to run too much ink, which caused mottle. A better grade of halftone black, with more toner which adds to the cost of the ink, long enough and stiff enough for this paper, and with more of a pigment body to overcome the transparency, will solve this problem. It will not be necessary to make the deepest tones absolute solids next year. Competition for the printing of these annuals is keen and it is common practice to economize in materials by using thinner gage sheets of copper, job lots of paper, and other money-savers. It is not economical, however, to use an unsuitable ink because all the reader sees is ink on paper. It is obvious, then, that the ink should be the best, the more so because it is a very small percentage of the cost of the job. Especially is this advisable in school and college

### "In the Days that Wuz"—Gossip

Cartoon by John T. Nolf, Printer-Artist



annuals because the forms are largely halftones. While the photography in connection with the students' portraits is commonly entrusted to experts, insuring good negatives, the shots of views around the campus and vicinity, often taken by amateurs, frequently lead to a mixture of high and low negatives. The forms finally produced from such a mixture offer difficult inking problems which are not quite so troublesome when an ink exactly suited to the paper is used.

### Inks Not Suitable

Inclosed please find two samples. The parchment labels were run on a cylinder job press with special ink for the job. Our only trouble was that the finished job had a tendency to stick. By pressing your finger on it you will note how sticky it feels, yet it is dry. We did not use our non-offset gun, but took them out of the jogger in 250 lots. After an hour, the sheets were fanned, and they did not stick. The next day they seemed stuck but a slight fanning would free them. Would like to know if, had we used the offset gun it would have overcome the sticking, or do you think it was the ink? In the case of the sample on the silver paper, we just couldn't get the red to print. The ink used was metallic and we were trying to print it on a job press. I am confident it could be printed on a cylinder press. We tried several methods of makeready, light and heavy, as well as light and heavy inking. Yet, it wouldn't cover.

Neither of the inks is suited to the stock on which printed. The vegetable parchment ink can be used with less trouble when sprayed, and drying is helped, but a suitable ink should dry hard and be non-sticky without the spray. It is still sticky and, of course, cannot be sent out to the customer thus. A good metallic ink may be used on both cylinder and job presses.

### Masking Ink Odor

We are trying to find out whether, prior to 1934, there was any use of any composition to mask the odors of printing ink. In other words, the use of an industrial perfume, perhaps, plus vanilla, for the purpose of masking the odors. Perhaps you might have published some articles relating to this prior to 1934. If so, and you can give us the issues in which they appeared, we would very much appreciate it.

In the February, 1930, issue of *THE INLAND PRINTER* is an article by Professor Donald A. Laird, Director Psychological Laboratory, Colgate University, Hamilton, New York, headed, "Deodorizing of Printing Inks Is a Progressive Step for the

### Give the Young Fellow a Break!

● The series of articles on type layouts is resumed in this issue after a month's absence, due to the special nature of the September issue.

Many a print shop owner and executive has often told how much he was helped, in his own apprentice days, by copies of *The Inland Printer* passed on to him by his boss. That's why we feel two or three pages devoted to student printers is space well used.

We hope many printing executives will pass the copies containing these articles on to the young fellows learning the printing craft.

Printing Industry." We suggest that you consult the leading inkmakers for reliable information. Long prior to 1930, perfumed inks, to a limited extent, had been used in this country and it is possible that their use in Europe dates still further back. Lorilleux & Bolton, Tottenham, London N. 17, England, can give you the history of this phase of inkmaking in England and France.

### Washington Hand Press

In our shop, we have an old Washington hand press which I am trying to fix up for sentimental and practical reasons. I do not think that this press has been used correctly for a great number of years. Could you give me, or do you know where I can find, information as to how to operate this press in the manner of the printers who first used it? An eminent typographer told me, first, that the press should have a frisket, and should not be used merely as a proof press. Is there a company today which makes parts for the Washington hand press, and, if so, what is its address, please? By giving me this information, you will make it possible for me to fix up the old hand press so that I can print in the manner of the early American printers.

If memory serves correctly, the principal manufacturers of the Washington hand press were R. Hoe & Company and Schniedewind & Lee. You are likely to find either of these names on the press. R. Hoe & Company, New York, N. Y., would likely have parts and for source of parts for the "S & L" Washington hand press, consult Challenge Machinery Company, Grand Haven, Michigan. The operation of the press is covered in Lockwood's "American Encyclopedia of Printing." It is long out of print, but you may find copies in the leading public libraries such as Library of Congress, Crerar Library,

Chicago, Cleveland Public Library, New York City Public Library, *et cetera*. In the modern handbook, "Process and Practice of Photoengraving," by Harry A. Groesbeck, Junior, there is an interesting chapter on proofing and proofing presses. Nearly all photoengraving plants still include one or more Washington hand presses in their proofing room and if you will call on your photoengraver, he will be pleased to have the proofer explain the operation of the press to you.

### Wrinkles Near Rear End

I am sending you copy of a form I just had on press which gave me considerable trouble. I did not overcome it until I removed plate where wrinkle shows and made a second run to print this plate. First, a list of attempted remedies which did not help. I tried my grippers by tightening and loosening; then did the same with my brush. Then, I tried one less sheet of packing. I put a sheet of pressboard around cylinder and tightened bands. I also tried the brush tighter on one end to force air the other way—and tried blotter, in strips, in the margins under drawsheet and other things that failed, including oiling—packing with dead oil. What could have been done?

Any time you have wrinkle(s) near the rear end, with a large form that covers the sheet well, and in which the principal units are large plates, mounted on wood, give first attention to the wood mounts. Generally, you will find the basic cause of the wrinkling is one or more of the plates, on wood, not being level and type high. The wood has swelled, shrunk, or warped. Until this is corrected, all other remedies fail. For this reason metal mounts are displacing wood, which is unstable and changes with the atmosphere. The plate may be level and type high when it comes from the platemaker. It may reach the stone, and even the bed of the press, still level and type high. Even so, it may swell, shrink, or warp during makeready or, if not then, during the run. This, with the consequent unevenness in surface of the form, which may even result in rocking, is the prime cause of wrinkling. The sheet is best ironed out by setting the brush and bands slightly tighter at the middle of the cylinder with the pressure of brush and bands tapering off toward the ends of the cylinder. If strips of card are used in the packing, these should be glued in the margins on the top side of the drawsheet.



# LEARN DETAILS OF TYPE FACES

In this second article of the series on how to become a type layout man you will learn ab

**T**HE TOOLS necessary to perform type layout work are very simple to use and easy to obtain. They consist of some drawing supplies, proofs of alphabet showings of the large display type faces in your shop or plant, and two type gages.

Get a small drawing board about 20 by 30 inches; also some thumb-tacks, a T-square to match the drawing board, a 12-inch triangle, a few hard and soft drawing pencils (possibly H, HB and B), an artgum eraser, a red rubber eraser, a set of about six different colors of crayon pencils (for roughing layouts in color), and a pad of transparent layout paper, size 12 by 18 inches. This set of drawing materials will be found very complete and can be purchased at any stationery or art store near you.

Don't buy too much equipment at first. Buy just enough, because practice, experience, and use will determine what other things you would like to add as you go along and acquire more skill.

One way to get alphabet showings is to clip them from the trade journals whenever you see them. Another way is to follow the ads in the trade magazines, and write to the type manufacturers for showings or specimens when a new face is issued.

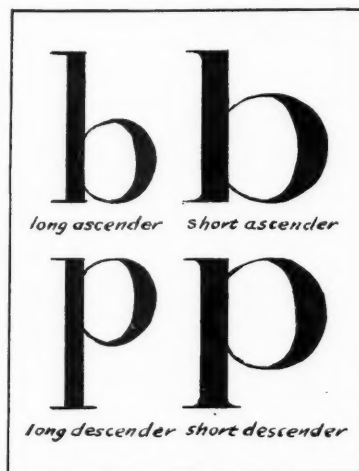
You can also make them yourself by setting up the alphabets of the various large size display types in your shop or plant, in both caps and lower case, and proof them on handy-sized sheets.

Don't forget to include in your showings all the numerals, *etcetera*, so you will have a complete showing of entire fonts, very similar to the rough alphabets shown in the article of this series in *THE INLAND PRINTER* for August, page 59.

The type alphabets will be tremendously valuable to you for tracing purposes. There is no better way to learn the detail characteristics of a type face than by laying a sheet of transparent layout paper over the letters and "toying" with them by careful tracing of all their details, shapes, and outlines.

The rough-tracing illustration of the alphabet letters shown on this page gives a true picture of the details of some of the letters from these three type families: Bodoni, Garamond, and Caslon.

Try this idea on your own hook by taking some alphabets and transparent layout paper and having a little fun seeing what it is that makes these type faces look so beautiful to your eyes. The proof of the pudding, you know, is in the eating.



Study these contrasting letters. Note how long descender gives slender graceful appearance—short descender gives stubbiness

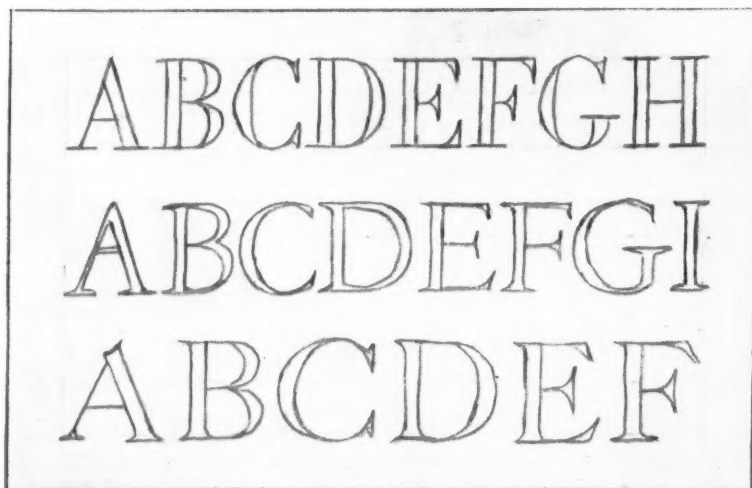
After you get the "hang" of many different alphabets, you will be able to draw them on a layout without "second-guessing." Then let some "comp" just try to tell you that you can't show the difference between Caslon and News Gothic on a rough layout.

Every layout man always has a good collection of type showings or alphabets at his disposal because there are times when he wants to sketch an Old English or script letter. With these handy showings at his elbow it becomes a very simple matter to indicate a fair showing of a type face on a rough layout.

After you work with a number of type faces for a while, you will discover that there are two general kinds of type faces—those with *long*, graceful descenders, and those with *short*, stubby descenders.

Before we go any further, it might be well to explain what the "descender" is in type face design. A "descender" is so called because it is the part of a letter that descends, or goes *below* the body of a letter. An "ascender" is so called because it *ascends* or goes *above* the body of a letter. The diagram on this page explains this point better than ten thousand words could!

If you examine a few type faces carefully, you will notice that some

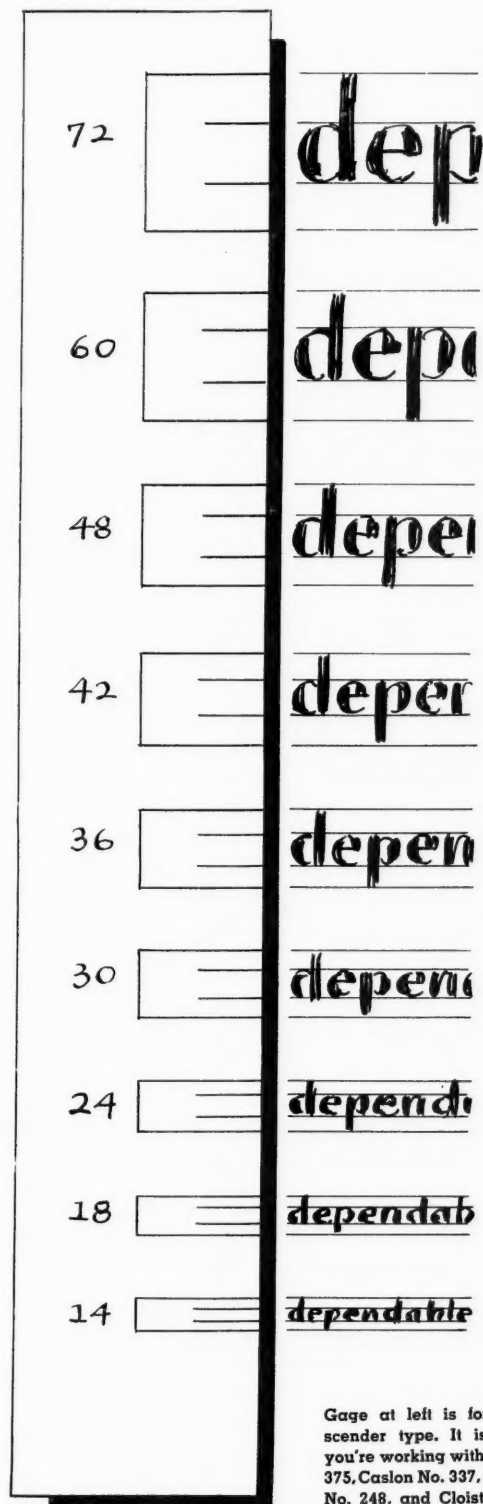


Above are letters that have been traced from proofed-up alphabets of Bodoni, Caslon, Garamond. How long does it take you to pick out each of them? Lay tissue on page and trace



# ESTHROUGH STUDY OF ALPHABETS

learn about simple tools needed and how to do plain letters ● By WILL LAUFER



Gage at left is for long descender type. It is useful if you're working with Bodoni No. 375, Caslon No. 337, Garamond No. 248, and Cloister No. 395

of the type faces containing long, graceful descenders are: Bodoni No. 375, Caslon No. 337, Garamond No. 248, and Cloister No. 395.

Take a look at some of the following type faces and you will notice that they have short, stubby descenders: Caslon No. 540, Cheltenham Bold No. 86, Scotch Roman No. 36, and Stymie Extra Bold No. 390.

You can make a set of type gages for yourself. They are based on exactly the same general principles as those of type-face construction.

The best models to follow for the making of your gages will be: Bodoni No. 375 monotype or foundry face, for the *long* descenders, and Caslon No. 540 monotype or foundry face, for the *short* descenders.

To make a type gage, take a piece of bristol paper 1½ by 9 inches. Lay the gage on each size of type, and trace or mark the construction lines *exactly*. As you complete each size, allow three-eighths of an inch between one size and another before you mark down the next size. Follow the illustrated diagrams shown *exactly* as to every detail and you will come out all right.

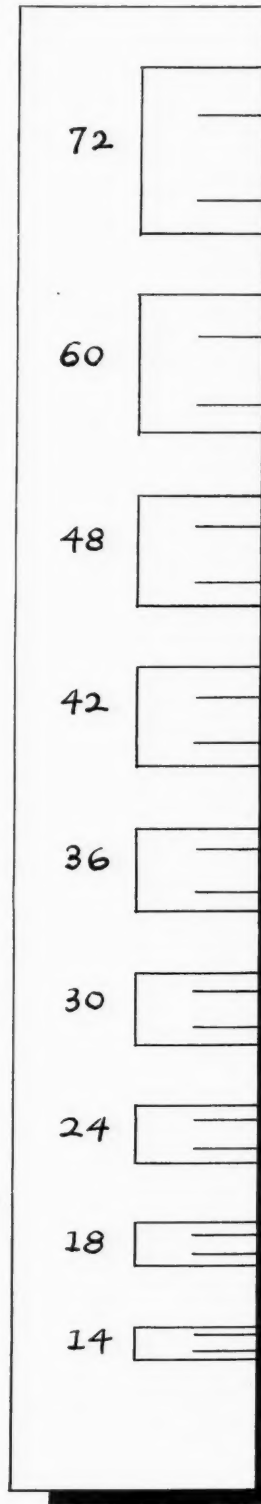
If you want to, you can copy the diagrams shown and they will be perfect, but there's no thrill in copying what somebody else has done. The big thrill comes from finding out where and how the other fellow got his information.

Make the alignments as exact as possible. It is only necessary to trace from 72-point type down to 14-point type. Sizes smaller than 14-point are body faces. You will so seldom draw them that you can duplicate them easily when necessary.

Type gages are the most useful working tools ever devised for use in type layout work. They enable a layout man to quickly draw any size of type with definite exactness. Have a good set of them!

As you use your type gages, you will find that type alignments may

Gage at right is for short descender types, such as: Caslon No. 540, Cheltenham Bold 86, Stymie Extra Bold No. 390. Make a set of your own gages



vary slightly up or down from your models, but for all practical purposes the gages are so close that hair-splitting can be considered out of order.

When you become more familiar with your gages, you will discover that you can use them for type faces over 72-point, by simply doubling up the alignments of a smaller size. For instance, 42-point will make 84-point, and 48-point will make 96-point—simply by doubling your alignments.

You will find also that you can use your type gages for script types, text types, or any decorative faces by simply learning how to use the gages to secure the alignments. A complete explanation will be shown to you in detail in a later article.

### Mirror Printing

Big shows always have their side shows where the oddities and novelties are displayed to amaze, amuse, and instruct. The great Graphic Arts Exposition was no exception! It, too, had its side shows of novelties. One of the printing "step-children" was the idea, or invention, of Walter August Buchheim, of Denver, Colorado—a new method of making mirror-writing novelty pieces.

This method employs a matrix for a type mold made by typing into soft blotting paper, or writing on the blotting paper with a stylus, or other sharp-pointed instrument. When a typewriter is used the ribbon is removed.

The final product of this method is a double-reversal, or copy twice-reversed. Anyway, the copy is white on black and it also must be read backwards—unless a mirror is used to again reverse it. It can also be read by putting the sheet against a window, printed side against the glass, and reading through the sheet.

### The Most Informative

I've just completed a preliminary survey of the September issue of *THE INLAND PRINTER*, and want to congratulate you on doing a mighty fine job. It is one of the most informative volumes that I've had the pleasure and privilege of looking at in a long, long time.

Certainly anyone who is even remotely interested in the graphic arts would find in that issue something of interest to justify reading it.—A. A. Lubersky, The S. K. Smith Company, Chicago.

## Proofreading Is Immune to Fads

By EDWARD N. TEALL

● THERE'S SOMETHING about a proofreader, as well as a soldier, that is fine. He doesn't have brass buttons, or march to the time of a blaring band, but he is part of the Army of Industry and can hold his head as high and step out as briskly as the rest of them. (The lady proofreaders will please excuse that masculine pronoun; we really should have one specially for collective connotation, taking in both sexes.)

Sometimes it seems as though the proofreader might get lost in the swirling trends of the times. The mechanical part of printing develops at an amazing pace. In the larger plants, new machines travel at almost incredible speed. Where mass production is the rule, huge press runs appear to throw the old proportions out of line. A little work in the proofroom matches tremendous output of printed pages. When business is good and the plant is doing a three-shift day, the proofreader's share in the processes of production may be skimpy.

But if all a year's printing in the United States were laid out flat, it would take a mighty powerful telescope to give one standing in the middle of the covered area a view to its outer edge. Think of the books that are made, the newspapers and magazines, the circulars and posters, the menus and calendars, the time-tables and catalogs, the Christmas cards and valentines, the jobs of many sorts. Enough to keep quite an army of readers busy.

Proofreading has no strong trends of its own; it reflects the trends of the business office and the shop. We read proof just about as our fathers and their fathers did. The eye and hand of man do not change from generation to generation. Those marvelous machines know no shifts of style. The methods of detecting and correcting errors are just about what they were a hundred years ago.

Contemplation of these facts should not produce pessimism. On the contrary, it's rather good to know that amidst all the stir and excitement there's always one part of the business of printing that holds steady. The proofroom is not experimental. It doesn't have to be scrapped one

day and reorganized the next, to meet introduction of new machines or methods. It goes its way, rather majestically, it seems to me; essential, efficient, doing its share, contributing to the production of good print without fuss or fury.

In proofreading the trends that need to be watched are not those of mechanism but those of morale. The questions to be asked are such as these: What is being done to encourage the right kind of men and women to turn to proofreading as a life calling? Are we training copyholders to go ahead and become readers? Are proofreaders striving to earn, and are employers willing to give, full and proper compensation for the hours worked? Are proofroom standards of today holding to the high level of earlier days?

I see no reason to flounder about in any Slough of Despond. After all, the problem for each man and woman is individual. The proofreader who is eager to learn, who picks up some new and useful knowledge from each day's work, is going to become a stronger reader. The one who thinks he or she knows it all can't expect to go much farther. The wisest old veteran is still in line to learn. The youngster just getting a start need have no fear that soon there will be no room for advancement. There is always the open road ahead.

The top-notch proofreader is like the old-time college professor, so devoted to his work that he enjoys the living it brings him and wastes no precious hours grieving because men in active business pursuits make more money. He does not patiently endure exploitation of his talent, but he does not undervalue the sense of satisfaction that comes from the doing of honest work with intelligence and conscience.

I can hear some very practical person hoot and jeer at this pollyanna talk. Have your fun, my friend, it's okay by me. But the strength of America is in its millions who have hard common sense and take pleasure from an honest day's work, paid for with fairness, and appreciated. Not one person in a thousand has the creative mind that originates a business and provides employment for

hosts of workers. Most of us do, however, have intelligence and faithfulness, and are happy to march with the vast army of honest folk who give a fair day's work for a fair day's pay.

Proofreaders don't get rich, but there is no reason why they should not be both comfortable and happy. And there this little sermon ends.

### New Technical Dictionary

This is a new, up-to-date work with over 25,000 definitions, which serves as a condensed book of technical words for all who need help in keeping up with the many new chemical, physical, mathematical, engineering, and technical terms. The compilation covers industrial products, chemicals, and trade names, abbreviations and contractions, as well as the symbols used in mathematics, chemistry, thermodynamics, pharmacy, and so on.

Every device has been employed to make the dictionary practical and easy to use. It is completely cross referenced. Matter of similar nature is grouped together. A standard system of alphabetizing makes it possible to find even the most complex organic compound. The symbols have been arranged so that any one can be found in a moment. All fields of recent endeavor are included among these 25,000 definitions.

After conferring with many chemists, scientists, and educators, it was decided that concise definitions rather than encyclopedic treatment should be given to avoid too bulky a volume. Excellent larger chemical dictionaries and encyclopedias are available for reference work.

No effort was spared to secure accurate, up-to-date information, to make each entry immediately clear, and to present the material so that it yields the desired information in the quickest way. All the data for a given compound are given in compact paragraph form with a complete listing of synonyms and cross references. Each main entry is printed in large, bold-face type, so that the term sought is easy to locate on the page.

Certainly this is a valuable dictionary for the times in the library of anyone who does technical work.

The "Standard Chemical & Technical Dictionary" can be obtained from THE INLAND PRINTER Book Department. The price postpaid is \$10.

## Promotion Hit Scored By Printer

By COLEMAN EVERETT

● STILL ANOTHER graphic arts concern has put its best foot forward with the publication of "Behind the Scenes," by the I. S. Berlin Printing and Lithographing Company, of Chicago. Naturally, THE INLAND PRINTER is pleased to pin another rose, this time on a concern in its own home town, for stepping out with a beautiful plastic-bound, 10½ by 14-inch, 30-page promotional piece. It retells the firm's story to old customers and, of course, to prospective ones.

In the words of H.A. Gerlach, vice-president, "This organization has grown to a remarkable extent in the last few years and there have been a great many queries as to the people here, the type of equipment, and other things. Probably one of the reasons for this curiosity is our volume of out-of-town work with many orders handled entirely by mail. These buyers do not see us.

"It is not only for the latter group but for the many Chicago customers,

as well, that this book was prepared. Needless to say, it will be used in going after new accounts."

A very convincing introduction to the Berlin company's service it will prove, too, we are sure!

In the modern trend, the book's pictures bear a major part of the telling and selling job, starting with a cover montage of drawings of photographers and engravers at work, an illustration of the single small job press with which the business began in 1920 is on the inside cover, and then follows pictures of an executive staff meeting, the offices, scheduling and production unit, engraving, offset platemaking, typesetting, and so on—with descriptive copy—to a closing message from the president—suitably illustrated.

An interesting feature of this promotional piece is the way in which it affords the reader an opportunity to compare the two kinds of printing done by the Berlin company—letterpress and offset lithography—and to note how different paper surfaces reproduce cuts and type matter. For example, one left-hand page carries this explanation, in small type, at the bottom: "This page produced by offset lithography." The page facing it says, "This page produced by letterpress."

When the pages are coated, enameled stock, the notation at the bottom of the page so informs the uninitiated buyer of printing. Other pages are of different, rough-surfaced stocks. Thus, the prospective buyer can see what kind of reproductions are obtained from different surfaces by the two processes—a swell idea for others who are planning printing promotional pieces for their own use!

Restrained, but effective, use of color (blue, buff, yellow, and red), layout of the pages, and the copy all deserve a hand for making "Behind the Scenes" a credit to the growing movement by printers to tell their own story in type and pictures in impressively dressed-up promotional pieces. The book is further proof that printers use their products.

Showing customers and customers-to-be how conscientiously work is handled in a shop looks to us like the natural way to get more of it to do.



### THE NEXT TIME!

Next time you get that urge to "Do Something different" but are held down by the same modest budget, call Ten Conn. Why? Because The Concord Press offers a Library of Ten Thousand Ideas as an answer to this old problem . . . which means a tidy saving in misdirected effort, puts punch and pep behind your printing . . . and satisfies that personable ego common to all progressive business men.

Customers tell us they are well pleased with our every day commercial printing. Won't you try us?

### THE CONCORD PRESS

1728 Janette Avenue, Windsor, Ontario

Calling a staff member for personal assistance is urged in this well written copy



## An Exceptional Selling Portfolio

**R**ARELY have artists, platemakers, typographers, printers, and other craftsmen, produced a more attractive and effective joint product than the new sales presentation kit of the American Floor Surfacing Company, Toledo, Ohio.

Here are the organizations whose combined craftsmanship is in large measure responsible for the great eye-appeal packed by the presentation: Superior Typesetting Company, who set the type; Graphic Arts, makers of the offset plates; Rad-Mar Press, the printers—all of Toledo. Cellophane lamination of the sheets was by Dobeckman, of Cleveland.

From its covers of fine quality selected leather, gold-stamped with the initials of the firm, to the well written and well printed booklet that tells the salesman all the "whys" of the book and how to use it, the portfolio is a masterpiece of printed salesmanship.

As a good friend of *THE INLAND PRINTER*, Carl A. Hakins, of the Superior Typesetting Company, who called the presentation to our attention, says, "We think a concern which shows such courage as this deserves recognition for its efforts." Our fervent "Amen!" to that!

Let's examine, as a representative of all of them, one of the sixty-three 8½ by 11-inch sheets that make up the presentation. Opening at random, here is one in the telling of the story of one of the polishers. Two models are illustrated with highlighted halftones. Then, there's a large close-up of the operating head of the machine. Parts are labeled in engineering diagram fashion, telling the construction story quickly even to a non-mechanically minded contractor. The advantages of the features are emphasized in a brief paragraph of copy. Blue is the second color used as a background for the heading of the page and the selling copy and also as a border at the bottom. The sheet is laminated with Cellophane—easily cleaned with a damp cloth.

This new sales presentation portfolio used by salesmen of the American Floor Surfacing Company features printed advertising for contractors who buy the machines. This material is carried in the section of the impressive leather loose-leaf

zipper case under a finger tab labeled "Service." Among the items are: a conventional 2-3/16 by 4-inch business card showing the name, address, and telephone number of the contractor with a line cut of a surfacing machine in action; a folder type card, 2¼ by 4-1/16 inches, with a halftone illustration of a sander, a paragraph of selling copy for a floor surfacing on the back—inside is space for the sanding contractor's advertisement; a four-page 3 by 6-inch folder with story of what the local floor restoring contractor can do for home owners, and a four-color picture post card of a sander at work on the living-room floor of a residence.

Specimens of letterheads and billheads, a proof sheet of electros available for use in local newspaper advertising and direct-mail promotion, a mailing envelope for direct-sales letters, and a company house-organ, are also in the service section of the presentation.

Significantly, the service section of the presentation, featuring the printed advertising aids, gets a spot directly behind the footlights. It follows the first five pages which, in pictures, charts, and brief copy, introduce the company and tell of its leading position in its field.

The other sections of this outstanding selling presentation are devoted to illustrating and describing the equipment and supplies in the American Floor Surfacing Company's salesman's line from the largest model sanders to the small machines for cabinet makers, floor polishing equipment and all the parts and supplies made or sold by the company.

Other firms have made up presentations in this form. The leather case, which zips open to reveal a series of loose-leaf sheets, held by three or more rings, is now the more or less orthodox way of making up a sales presentation kit. But special congratulations are due, in this case, for the excellent typography, engravings, presswork, and other printing craftsmanship that make the American Floor Surfacing Company's kit outstanding, indeed. Many firms should be ready to do likewise, to aid their salesmen, as conditions improve and promotion budgets grow.



### Ring-necked Pheasant

By LYNN BOGUE HUNT

● Again, we are pleased to bring to our readers a reproduction of a Lynn Bogue Hunt painting from *The Rotarian*, official magazine of Rotary International. Our readers of recent years will remember "Canadian Honkers" and "Two English Setters" from the brush of Mr. Hunt, outstanding American artist in the portrayal of wild life, which were likewise reproduced in *THE INLAND PRINTER* through the courtesy of *The Rotarian*.

"Ring-necked Pheasant," shown on the opposite page, has been printed in full color without the publication name or date line (note cut above) for framing. Readers can secure a copy by sending ten cents (U. S. stamps or coin) to *The Rotarian*, Department IP, 35 East Wacker Drive, Chicago, Illinois, for each print desired.

● As many of our readers know, that well illustrated and ably-edited journal, *The Rotarian* has developed in recent years, into one of the most widely quoted contemporary periodicals in America. Nearly every month, an article is "lifted" from its columns by *Readers Digest*. *The Rotarian* is extensively used in public and school libraries, especially since it is indexed in "Readers Guide to Periodical Literature." Standard Rate and Data Service lists it as a magazine for business executives.

The ABC report for June 30, 1939, places its circulation at 166,198—an increase of some 50,000 from the depression low of 116,249 on December 31, 1933. *Revista Rotaria*, the Spanish edition, has a total net paid circulation of 10,296 in Latin America. Officials of *The Rotarian* (who include Leland D. Case, editor; Paul Teetor, managing editor, and Harvey C. Kendall, business and advertising manager) announce that plans are now being completed for a complete change of format, to be effective with the January, 1940, issue.



# The ROTARIAN



"RING-NECKED PHEASANT"

By

Lynn Bogue Hunt, New York City

Printed by the W. F. Hall Printing Company, Chicago, from four-color process plates made by Barnes-Crosby Company, Chicago, and used for cover of *The Rotarian*, official publication of Rotary International, Chicago.

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# The Proofroom

BY EDWARD N. TEALL

Questions pertaining to proofreading are solicited and will be answered in this department. Replies, however, cannot be made by mail

## Whose Union?

Is it correct to write "Bricklayers, Masons, and Plasterers' Union," or will you uphold me in using an apostrophe after each of the possessives? The proper use of the apostrophe seems to be one of the biggest problems with those who send copy into our plant. Do you agree? —Massachusetts.

Possibly that union itself employs only one apostrophe in its official title, but as a matter of simple style three are needed. As written in the query, the words name three things: (1) the Bricklayers, (2) the Masons, and (3) the Plasterers' Union. The apostrophe after "Plasterers" cannot properly be expected to affect the two preceding nouns. In this combination there is little likelihood of misunderstanding, but in some instances the meaning might easily be obscure. We agree!

## Southern Accent Pardoned!

It may be my Southern accent, but I have always made a distinct difference between the "o" of "core" and the "o" of "cork." Do you pronounce "core" like "cork," or "cork" like "core"? As to "short" and "shore": If you read the funny papers, you know that Southerners really say "shawt" and "sho." —North Carolina.

The gentleman's joke doesn't work for him. If it's a question whether A is like B or B is like A—well, then there's no doubt that A and B are alike. My contention was that, for all plain folks' concern, and without going into fancy phonetics, the "o" in "shore" is the same as the "o" in "short." The dictionaries indicate the two pronunciations this way: shōr, shōrt. The long "o" is the sound used in words like "go," "smoke," "pole." And I say you simply can't say "shōr" in one syllable. The only way you can pronounce it with long "o" as in "go" is to make two syllables of it: "shō er." A note in the Webster front matter explains that long "o"

before "r" has as a "vanish" a neutral vowel, "representing the foreglide of the 'r.'" And so on, quite scientifically. What I was trying to say is that the dictionaries could be a lot more helpful to plain folks by being less scientific. Do the North Carolina folks really want their high school sons and daughters to say "a fek shun it," as the dictionaries tell them to? I doubt it!

## Crystal Clear Rules

Having printed, for use in a college department of printing, a set of elementary rules on division of words, I find myself still a bit doubtful about the rule for division of present participles. I send you the rule; will you kindly comment on it? —South Dakota.

The rule given is as follows: "Present participles ordinarily divide on '-ing.' Examples: dwell-ing, giv-ing, tempt-ing. However, there are many exceptions to this rule, among them such words as ram-bling, han-dling, twin-king, chuck-ling, bris-ting." This rule is not quite clear enough, because it simply states that there are exceptions and gives a few examples without pointing out to the student that the exceptions are classifiable and identifiable. The Manual of Style of the University of Chicago Press rule is better: "When the ending consonant sounds of the parent word belong to a syllable with a silent vowel, such consonants become part of the added syllable -ing: chuck-ling, twin-king."

## Located!

Try looking in your Chicago phone book for the Dartnell Company. Don't let 'em bite you.—Illinois.

And so our little mystery passes out. The Dartnell Corporation is at 4660 North Ravenswood Avenue, Chicago. That's the address to which queries about the stylesheet for business writers should be directed.

## Xmas Echoes

I regard Xmas, Xian, USS, HMS as initials standing for words to be pronounced, and I read them *crismas*, *cristian*, *unitedstates-ship*, *hismajesty's-ship*. It turns my stomach to see "the battleship USS Hoosaniska," "the British destroyer HMS Wasp." Why repeat "ship" or its equivalent? "The US battleship Hoosaniska," "HM destroyer Wasp," which I read *hismajesty's-destroyer Wasp*. —California.

To some readers this short paragraph will seem to have more than one paragraph's proper share of stomach-turners. We may hear from the navy. "Crismas" is as far from the Greek original as it's easy to get without swinging over to a "k." I take advantage of the opportunity to ask: If "Xmas" for "Christmas," why not "Xlike" for "Christlike"? If "Xian" for "Christian," why not "Xly" for "Christly"? Who can tell me?

## "Layed-out"—Ouch!

We are having some discussion as to the correctness of a correction made by a customer on a proof. Enclosed is a portion of a proof containing the word in question. The customer wants it "layed-out," and we think it should be "laid out." Help us out.—Michigan.

Unless I am wrong, you are absolutely right. The paragraph in question says "Lay out a mark . . .," and then, "The same points should be layed-out on each front door opening." This is a simple past of the verb to lay out. That which you lay out is laid out. There is no call for use of a hyphen, and positively no more justification for making it "layed" than there would be for writing "He sayed it." Established preterite forms are "strayed," "prayed," "okayed," but "laid," "paid," "said." Some folks want to write "I staid out all night," but that is not good usage. "Staid" is established as an adjective, "stayed" as a verb. Why these things are so I don't know, but it is fixed custom,

accepted by all but the restless rebels, who won't accept anything.

There is a twilight zone in the printer's use of "underlay." Shall he say, in connection with presswork and the leveling up of cuts, "underlaid" or "underlaid"? Of course, strict consistency calls for "underlaid," in the past participle; but in making the preterite there is actually a strong temptation to write "underlaid," taking "underlay" as a new verb, moving out of the field of the common verb "lay." The possible distinction is comparable to that between "The station broadcast the news" and "The station broadcasted the news." There is, glory be, no such thing as a possibility of nailing English to a cross of fixed rules for everything.

Just to make my position clear, let me say that my own preference is for "laid" in both the combinations under present scrutiny.

### Secretarial First Aid

I have been perusing magazines published for printers and publishers, in an effort to familiarize myself with their terminology, and as a secretary, I find *THE INLAND PRINTER* very helpful. My present secretary handbook is obsolete, and I would like to replace it with one of the best on the market today. Can you recommend such a book?—*Illinois*.

The writer of this letter queried specifically on "Meet Mr. Hyphen," but that is not just what she wants, if what she wants is a one-book library. It certainly is a good book for anybody's desk, but I think this secretary is looking for a volume with all sorts of helps, in grammar, punctuation, and all that; not one treating a single phase of the problem, as compounding. *Proofroom* prefers not to recommend any one such book, because there are so many good ones, and selecting one for praise seems slightly unfair to the others. Besides, my selection might not be the one the querist would make after surveying the field. Honestly, I think the most truly helpful advice in such situations is: Scout about in the bookstores, study the publishers' catalogs, and make your own selection. Lean on your own judgment. The book that gives you what you want is the best book for you.

P. S.—If any book is sufficiently "in a class by itself" to justify a departure from our customary practice, the book is University of Chicago Press "Manual of Style."

### One on the Editor!

My goodness!—*Massachusetts*.

The excited Worcesterian who sent in this crisp and crackling letter enclosed with it a clipping from *Proofroom*, with two expressions marked in red pencil. One was "evens" in the expression "the odd-numbered pages and the evens"—and I stand by that! It's just plain free-and-easy English. The other is more serious: "The important point, for us printer folk, is to have a definite ruling to govern their own practice." Well, my carbon copy shows the sentence without "us." Try it that way, and you will see "their" is okay. What happened? Why, the line was too open, and some one put in the word "us" to fill it out. That's my alibi—but I have to own up that I must have seen a proof of it, and slid over it without catching the error. (Unless, which is just possible but can hardly be proved now, the addition was made *after* I returned my proof to the Chicago office. But then again, it's just possible that I myself filled out the line on the proof!) This item is well worth printing because of its demonstration of the need of checking up most painstakingly on every change made in copy or print.

### Know Your Gerunds?

In the gerund form, is it not better to say "Without its spilling" than "Without it spilling"? Also isn't this an unapproved phrase: "I never eat a meal without the soup's spilling"? Is this good English?—*New York*.

Good old gerund and gerundive! Use of the English possessive form is correct here—but the honest-to-goodness Yankee way of saying it would be, "I never eat a meal but what I spill the soup." Gosh!

### Fielder's Choice?

In looking over my scrapbooks I came upon this from the *New York Times* editorial page, of an issue of last March: "The statement . . . is one of the most significant papers which has come from Washington in recent months." See anything interesting in that?—*Maine*.

The text as given is too detached and bare to have any interest, so obviously the querist is here concerned about the grammar: agreement in number. To go over the old, familiar ground again: Do we mean "one . . . which *has* come," or "papers which *have* come"? The fact of prime significance in these situations is that sometimes the meaning goes one

way, sometimes the other—and the desire to make one rule cover everything trips us up. Whether the singular or plural verb is right depends entirely upon the meaning—which of the two clashing nouns is the real subject of the verb. It seems something like the fielder's choice in baseball, but in each instance (in the grammatical situation) one way is right and the other wrong.

### Friendly Service

I think I can solve the problem of the proper designation of the British Court (your department, August, 1939). I saw the reference in *Time* to the change in the designation and wrote to the British Consulate-General in San Francisco. The reply follows:

"British Consulate-General  
San Francisco, California  
September 13th, 1938

"With reference to your letter of 12th September, I am directed by His Majesty's Consul-General to inform you that so far as is known at this office the designation 'The Court of St. James's' still holds good. It is presumed that the word 'Palace' previously stood after the words 'St. James's,' since it was at St. James's Palace that the King and Court resided from 1698 to 1837.

"Yours very truly,  
J. C. O'Dwyer (signed)  
H. B. M. Vice-Consul."

This upholds your contention, authoritatively.—*California*.

Yes, "Court of St. James's" is the form I have always used. The friend who brought the question up was disturbed because the "big" Webster, in its latest edition, did not recognize the alleged change. This note from an official representative of the British government should settle the matter for the *Proofroom* family. I trust its publication will not cause any international difficulties.

### Foreign Titles

A news editor has shown the fatuity of giving a foreign person the title of his own language in an American dispatch, as Herr Hitler, Signor Mussolini, M. Daladier. All the titles are not known, and the French "M." is dragged in instead of *Tovarish* Litvinoff, *Gospodar* Stoykanovich, *Pan* Paderewski. Further, we should abandon the practice of giving a false spelling to names from languages using supplementary letters. "Benesh" is properly printed with a mark like a "v" over the "s," and is pronounced "Benesh." Such names should be spelled out in a way that would indicate the correct pronunciation.—*Oregon*.

Yes—"Benesh" is nearer to the correct sound than "Benesh," which indeed *might* happen to be taken as "Beans." Few print shops have the



character used in this name, and few of us Americans would know what it meant if we encountered it in our reading.

### Again the Comma

We are enclosing a sample of a recent post card we have printed, and we wish to inquire if the comma is correct, or should it be omitted after the town name.—*Iowa*.

Using different names, the card is like this:

The John Jones Company  
Knownotwhere,  
Anyoldstate

If I were going to use that comma, I should want another after the name of the company, and a period after the name of the State. This would present a system of punctuation from start to finish. But the whole thing is of the nature of display, and my own preference—and, I think, that of the great majority of letter addressers—is for omission of the comma and in fact of all punctuation, unless possibly some might be needed within a line. I would, for instance, write "John Jones, Brother, and Company."

### A Necessary Apostrophe?

Is the apostrophe necessary here? "Compare the New York Times' Style Manual." I don't think the apostrophe is needed.—*Louisiana*.

No, it isn't really necessary. It could very well be written "the Times style manual," just as you would say the New York streets, the bank doors, the Sun style of writing. But: As "Times" ends in "s," the mind does just sort of call for the possessive idea and an indication of it. Hence the apostrophe. I am not discussing the goodness or badness of that particular apostrophe, at the moment; I am only looking into the thing to see what sort of explanation can be found for it—how it came about. So, in a word, the answer is that this apostrophe is not really necessary, but is easy to defend.

### The Boss Knows!

As foreman of a newspaper shop, I do not like the way my chief breaks up the run of work. He keeps making unnecessary changes. Right up to deadline he's apt as not to order a change in a news or editorial article, just for little things that do not matter. What would you do with a chief like that?—*Montana*.

You can't fire the Big Boss without doing yourself out of a job. I can't imagine but that he's reasonable enough to listen to a fair complaint. Probably the answer would

## What Do Your Customers See?



Do your customers see your products as they really are? Through the printed word, are they made to feel all the quality, the character, and the value of things you sell? It takes more than words . . . mere adjectives . . . pictures, and color to do that. It takes careful thought and planning, the skill of the artist, all the eloquence of good copy and the utmost care in producing the printed word to bring the results which you have a right to expect. That's why scores of firms enlist the services of the Jaqua organization.

### The Jaqua Company

101-111 Garden Street, S. E.  
Grand Rapids, Michigan

How the Jaqua Company helps make its customers' patrons see is explained in the copy

be to the effect that those changes, which to you look unnecessary, actually are important, from the publisher's point of view. A change of a word might save the establishment a libel suit. If the chief is just plain fussy, and the changes really are unnecessary, you should either have it out with him and come to an understanding—accept his fussy ways—or quit. Those are all the possibilities I can see in such a situation.

### Are They Buses or Busses?

As far as "busses" goes, I am outnumbered; the trade papers in which we advertise use "buses." And, by the way, how about that singular verb, "goes"?—*Kentucky*.

Leaving "buses-vs.-busses" to make its own way, I turn with inter-

est to that question about the verb. It is quite correct, in singular form, because the subject is not "busses" in the sense of a number of busses as such, but "busses" as a word, one word, a perfect singular.

### In Self-defense

For two years I have collected clippings from your columns. I use them for reference and self-defense. I don't always agree with you, but I generally accept your opinions. This is a use of "generally" which may not be acceptable; would "usually" be better?—*Delaware*.

Let's look at the dictionary. Winston's is handy. It says: "1, commonly; as a rule; 2, extensively; in the main; 3, without exact limitation; in a broad sense." I'd say that covers a lot of territory. "As a rule" seems to just about fit the situation described in the letter. And, if you don't mind my speaking frankly and freely, I'll contribute this: It's fine to be careful in diction (choice of words), but it is not so good to be merely fussy. There's a difference between slang, or even colloquial expression, and words like "generally," which are generally used, perfectly sound, and entirely satisfactory.

### Halfway Phonetics

Tell me, please, what you think of the enclosed sample of phonetic spelling. It sort of tempts me, but—*Florida*.

The sample comes from Northwest Printery, Chicago. It presents a partial key of vowels, diegrafs, meedial and fienal diegrafs, and auxiliary alternativ diegrafs for homonyms, the *ei* of *vein* used in *meil* for *mail*, reserving *male* for present *male*. The poor old Gettysburg Address is trotted out for another airing, and we get things like this: our fothers braut foerth . . . a grate civil waur . . . we shud du thiss . . . these honurd ded. I 4 wun du hiely resolve that no ful mezhure of devotion (why not *-shun*?) shal be givn to thiss sort of biznes by me. The inventor of this gruesome style claims for it a saving of 2.44 per cent in letters, and a 90.4 per cent resemblance to conventional speech. Well, you can save 2-plus per cent in letters, sometimes, without saving as much as one full line of space. And I think it would be just as hard for the kids to learn to spell *this*, with the extra "s," as to learn good old "this." Why keep "civil"? Why not make it "siv-vle," if resemblance to the sounds of common speech is to be the goal?

# OFFSET PHYSICS STILL OBSCURE

Mechanics are simple, chemical principles are well understood... physics remain the puzzler because of the erratic behavior of the colloids in the solutions • By HANS GUGLER

**P**LANOGRAPH, photo-lithograph, offset, and lithograph are all the same thing, differing only in variety and degree of craftsmanship. The fundamental mechanics is very simple; the chemistry well known; but the physics is still highly erratic without technical control.

There is a plausible reason for this. Just as in heliogravure, a sister process; photogravure, collotype, licht-druck, and photogelatin—again all practically the same thing—all depend for their success on a half-chemical, half-physical action, that of colloidal solutions.

A colloid solution is one with matter in suspension, particles so minute that it is impossible to see them even with a powerful microscope. Egg albumin, gelatin, gums, and glues form solutions of this kind. One chemist

better results, the basic facts must be familiar and mechanical procedure must first become a simple habit.

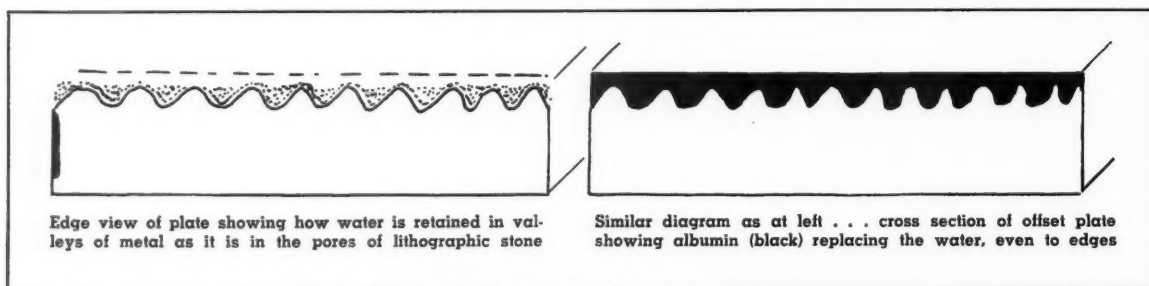
For a beginner, just meeting the inevitable difficulties of an unstable method, as distinguished from the pure mechanics of letterpress, the basic facts will be given. They are in ABC form, and must become a mental habit before control is possible. Starting in—first, how the fundamental printing image is arrived at is as follows:

A thin piece of metal, generally zinc, is roughened so that the surface assumes dull gray matt finish something like ground glass. This will retain moisture in the valleys, and becomes the equivalent of a porous surface, exactly as in the case of porous-stone lithography.

strong arc light. Wherever the light strikes *through* the negative, the coating becomes insoluble in water. At the same time, it acquires the all-important faculty of accepting a greasy stain (lithographic ink is fundamentally a colored grease).

After exposure to light, the metal plate is laid on a table and swabbed with a "developing" ink, which is made of a penetrating oil, grease, and an acid-resistant such as asphalt, rosin, or the like—all dissolved in an evaporating solvent. This viscous solution is rubbed on smooth and even and then dried.

When dry, this plate is immersed in a shallow pan of water, and little by little is gently rubbed with a swab of cotton, those portions of the light-sensitive coating which the light did not strike through the neg-



called it "dirty chemistry" because the foreign matter (gum and other substances in the solution) changed the physical action without altering the chemical. In this respect, then, planograph is still in a border-line stage, since it deals with a complex colloid solution, which is very sensitive to temperature and humidity conditions, and the latter's product—vapor pressure. It must be evident from the number of establishments using their principles that we *do* know enough about the ordinary reactions and whims of colloids to make them highly useful, especially in plants where technical, instrumental control is practiced.

Because a method works well, however, is no reason why it may not work a *great deal* better. To get

This matt surface is cleaned of the last trace of dirt and grease, with a weak acid, and again washed. Then it is placed in a horizontal cradle and spun, while still wet, to insure a smooth, even distribution of water. While it is spinning, a colloidal solution of egg albumin and potassium bichromate is poured over it and the centrifugal force produces a thin, smooth, even coat to the edges. When dry, this coating would become insoluble in water, if exposed to a strong light. (This light-hardening effect is the subject of a great deal of research in order to replace the organic egg albumin with a controllable synthetic rosin).

In a vacuum frame is laid a negative, face up, over this dry, light-sensitive coating. It is exposed to a

active (the black portions) and which still remain soluble in water, as in its original state, gradually loosen and wash away. The light-hardened portion, where the light struck *through* the negative in the open portions, sticks tightly to the roughened surface of the plate, and its surface is protected with the acid-resistant developing ink. This gives a positive printing image on the metal plate, and an exact duplicate, in minutest detail, of the negative itself.

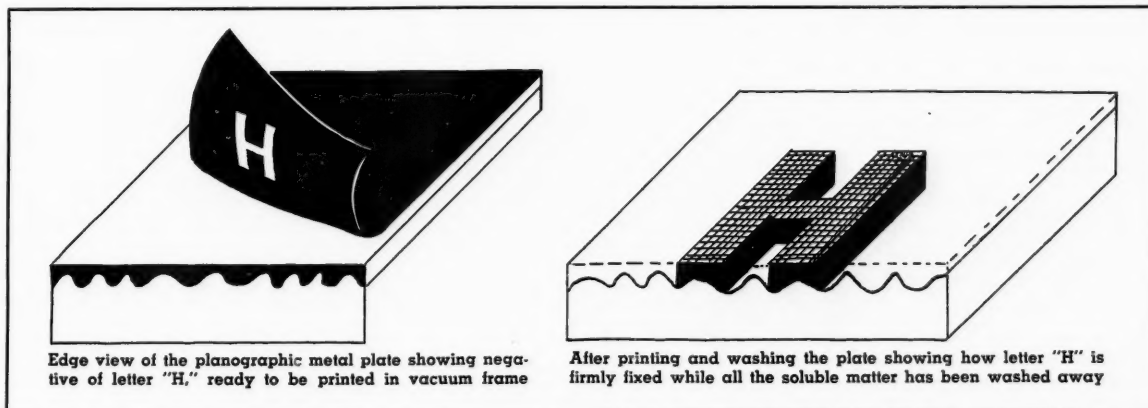
Theoretically one should be able to print from this plate, "as is," provided wear on the delicate albumin could be avoided and the unprotected sides of the raised albumin be made immune to a later necessary use of a weak acid. To harden this albumin, it is tanned with another

acid colloid, in a gum solution, exactly as in tanning leather. Up to now, our concern has been only with the coating. At this point, some concern must be taken with the surface of the clear metal itself. Since oxidation of a zinc surface is very rapid, whether from the molecule of oxygen in water or from the air, and since the oxides of metals will take ink, coating the entire plate with an acid colloid in gum serves to eat away any oxide and substitute, in

streaks, and other blemishes or a weak image. Too slow a development beyond a certain, constant point may cause "scummy" plates which no amount of manual labor will correct. Using a weak alkaline (ammonia) solution to loosen the scum will, by the same token, swell and thus weaken the image which is to be retained. It may do it to a degree which may or may not be safe, depending on the skill of all the operators who handle the plate from this point on. By the

will not accept ink at all, and only by the most skilful methods can a new grease-receptive base be developed from the latent albumin image. Skidding rollers will wear off the top layer of grease-receptive albumin. In almost any of these cases, examination under a strong magnifying glass will show that the albumin is *still in place*, even though it will not print.

The fact that the albumin is still intact merits serious investigation.



its stead, a water receptive—a powerfully adhesive, thin, protective gum coating. The action of the acid exhausts itself almost immediately. In this condition, a plate can be preserved indefinitely if kept dry and in subdued light.

It is easy, even for a beginner, to occasionally make a fine plate this simple way. But the weakness of the process is the unpredictable action of these colloids under varying conditions. The physics of the amount of light to duration, the specific gravity of the coating solution, amount and thickness of coating, and speed of spinning—these are all related to differences in temperature and humidity. Men either become supersensitive to weather conditions (I have seen the best of them "flop") and change their timing and amounts to suit, or else they go at it in a more methodical way with a humidistat (the air must travel 400 feet a minute for accurate readings), or a sling psychrometer and make a record of conditions with every step in the operation. It isn't the ability to make an occasional good plate that "pays off," but a constant, predictable result under *all* conditions.

Sand, algae, or excessive carbonates in the water will cause pin holes,

time the pressman, for example, is aware that he has a "tender" plate, the plate is "shot."

If it is possible to have albumin stick so tight, as in albumin "scum," as to defy removal—why is it, on the other hand, that we have still other plates where the image "walks away," goes "blind," and becomes weak and thin even after all precautions? Somewhere there must have been an unobserved condition or a new angle to the physics involved.

Too strong an acid will destroy the ability of light-hardened albumin to accept a greasy stain, particularly at the unprotected edges. It will do so if the coating of the developing ink was too thin when the tanning acid was applied, or if the acid colloid in the press water fountain, used to eat off the constantly forming metal oxide, struck the image when it was not fully protected with water-shedding greasy ink. Many operators incorporate some mineral oil in the ink to avoid the latter trouble. In other cases, due to too much water while printing (an ever-present hazard in planograph), this water becomes emulsified with the ink and strikes the unprotected image at that time. Many times the ink becomes so water logged by flooding, that the image

After a number of years in analyzing hundreds of plates, with the aid of a chemist, a powerful microscope, and a long series of observed data, it was found that failure to take account of changes of weather conditions, mathematically—not by rule of thumb—was at the bottom of the difficulty. With a partial correction, the number of failures decreased. Here it might be well worth noting that it was almost impossible to make the old-time, skilled craftsman rely on technical gadgets, and, much less, accept technical readings when something, his instinct perhaps, tells him they are wrong. One experience confirms this as an almost *axiomatic* fact. An expert operator was provided with a humidistat and instructed in its operation. He was asked to set down all the readings to correspond with his operations. Strangely, and regardless of weather, the number of make-overs remained the same. One humid day he was asked how his "stat" was working and he replied, "Fine—it's been thirty-five for over a week now." When it was found that his instrument had no water in it—"thirty-five," as well as the number of make-overs seemed perfectly reasonable, as the humidity had actually been seventy for three



days! It was practically impossible to get this man to work scientifically, although he is an exceptionally fine "rule of thumb" operator. For lack of executive and technical control in this department, the only recourse was complete air conditioning.

Referring again to the tenacity of albumin "scum," as compared with the many weak plates, why is it that many albumin plates will stand up under 150,000 impressions? Why is it that commercial plate grainers occasionally find such extreme difficulty in removing albumin from plates received from certain planographers? The answer seems to lie in experiments conducted by Dr. Langmuir on gases in electric-light bulbs. He developed the mono-molecular theory, which, stated briefly, is: If a single molecule of albumin adheres to a grained surface this adhesion will be far greater towards the metal than to the molecule of albumin next to it. This is due to the observed fact that single molecules have developed a positive electrical pole in contact with the metal. The surface of the metal is negative, and so the tension of the molecule towards the metal is far greater than the surface tension of the drop itself.

Oil on the surface of water is an example of this physical fact, and there is no doubt that the famous Johansson gages, which are ground so fine that two of them pressed together cannot be separated, except by great force or sliding apart, is another. Electrolytic, magnetic, and galvanic forces are being found at bottom of a great many manifestations previously believed chemical or physical.

It must be plain that a coarse grain in the metal will not permit such a thin film as one molecule thick to develop. If the plate is spun, there will always remain an appreciable amount of water and albumin between the hills and valleys of the metal. Obviously, the very finest types of grain will be necessary. It is worth considering, in this connection, that in about a square inch of grained surface, counting the slopes of hills and valleys, there may be four or five square inches of exposed surface for the albumin to stick to, but that if the grain is only twice as fine, the total exposed area may be ten times that of the coarse grain, with ten times the adhesion. One may never actually achieve a true

mono-molecular film, but experience and experiments have proved beyond a doubt that the finer the grain, the tougher and more adhesive the albumin.

As a corollary to this, there is far less ink and water emulsification and an appreciable reduction in the total

amount of ink required without loss of tintorial power.

With close control of technical operations in the lithographic industry, so close that in large scale operation it becomes a truly scientific profession, it may some day merit colloidal inks with far greater intensity.

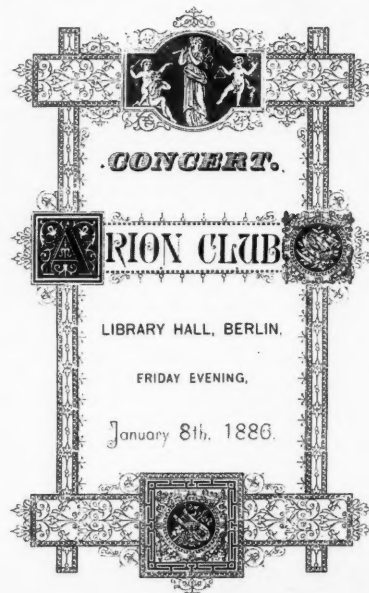
## Way Back When Time Wasn't Important

• Will all those who can identify Glyptic, please raise their hands? Well, don't be embarrassed! It isn't a type face you see often these days. In fact, you'd probably have to go to a graphic arts museum to find another specimen like the line of Glyptic—ARION CLUB—shown at the right on a concert program of 1886. However, Clinton F. Hicks, Chicago manager for the American Type Founders, has good reasons for remembering it. He fed the press for running its second color, red, when the job was printed in his father's Berlin, Wisconsin, print shop!

He dated the type for your INLAND PRINTER reporter by showing a type catalog published in the 1870 period, and in another called "The Collective Specimen Book," of the early 1890 times, page 673 (in case you want to look it up!), there were the three musical ornaments that appear at the top, right margin, and the bottom of the page. There they were, waiting to be found and ordered to embellish just such a program as George C. Hicks was commissioned to do for the concert committee . . . that is, provided there was time to order the ornaments.

"But in father's early days as a printer, time was of no such great importance as now," Mr. Hicks smiled. "The job of setting the borders and fitting them around the three musical ornaments and the initial letter, and the other work incidental to setting up the program probably took at least half a day. If the print shop owner made as much as fifty cents an hour on a job like that, he was doing very well."

The program cover is typical of the time when good printers were groping their way out of the typography of Civil War days and the years following it when layout was unknown,



An echo of days before type went functional. This shows what a concert program of 1886 looked like

into the light of some feeling of proportion and design in type layout.

The elder Mr. Hicks' experience spanned that period and many others in the development of typography in America for he began setting type when he was eleven and he was still at it, as a hobby, when he was well past seventy. He had retired from business as Hicks The Printer, of Berlin, Wisconsin, in 1916, after operating his shop from 1883. He had gone to live with his son in Hinsdale, Illinois, but the lure of type would bring him down almost daily to the Merrill Printing Company's shop in the village where he would set type for hours just for the fun of it.

"My father had told me that a good typesetter never had trouble finding work. He was one of the fastest in his day, having set type for the old Chicago Times in the heyday of its publisher, Wilbur Storey. The work was on a piece basis," said his son.



# The Month's News

Brief mention of men and events associated with the printing industry are published here. Items should reach us by tenth of month.

## I. T. U. Adopts Resolutions

Composition done by hand and machines has been affected so much by reproductions of typewriter and art lettering that a resolution was adopted at the recent convention of the International Typographical Union providing for a survey to be made during the next year by its executive council to be submitted to the 1940 convention "for the intelligent disposition of this menace."

The resolution, as adopted, incorporated ideas contained in three separate resolutions in which protests were made concerning the use of substitutes. The Chicago Typographical Union No. 16 has been conducting a campaign against railroad tariffs done by the planograph in which the composition is done by "typists who work for an average weekly wage of \$18." The Chicago resolution requested that the International Union employ a capable attorney to prove to the Interstate Commerce Commission that planographed tariffs do not meet the requirements of its rules. Another resolution, introduced by the Washington, D. C., union requested the International to "take jurisdiction over operators of composing machines of whatever character used in substitute processes of printing." The resolution as finally adopted followed suggestions of the one introduced by the Beaumont, Texas, union ordering "that a complete survey be made of the entire field of printing substitutes" so that adequate legislation may be taken to "protect the interests" of the membership of the union, "compelled to compete with these substitutes for printing."

Two other resolutions combating the use of competitive methods of reproduction, introduced by the Detroit union, were adopted by the convention. One which stated that the "offset process has increased in volume over 100 per cent during the past several years" provided among other things, that the International Union's president investigate the merit and feasibility of lobbying for federal and state legislation "which would prohibit photographing previously printed matter for reproduction purposes," and that the president "put into action such plan as his investigation warrants." The other resolution directs "the officers of the International Typographical Union, after securing as much support and cooperation as possible from the allied crafts and from interested employer groups, to launch a national advertising campaign, which, in their

opinion, would best familiarize the buyers of printing with the superiority of letterpress printing bearing the allied printing trades label."

Opposition to the continuance of the apprenticeship school operated by the Government Printing Office was voted in a resolution which was adopted by the convention, provided that the International Union officers "contact the Public Printer and all senators and representatives, and urge the closing of this school as soon as possible." In one of the introductory clauses, it was stated that it was unnecessary to operate the school to insure competent personnel for the Government plant because "there are, and have been at all times, enough unemployed printers in the United States to fill all vacancies that occur at the Government Printing Office," and that "this apprentice school deprives most states of their proper quota of printers in the G. P. O. allocated to the different states under the Civil Service Law."

A proposal that the I. T. U. be authorized to enter the newspaper publishing field in localities where its membership suffers from unemployment because of consolidations, shutdowns, and retrenchments on the part of publishing concerns, was voted down by the convention in its meeting.

## Offer Traveling Exhibits

Six exhibits, each containing the same information, illustrating and describing briefly sixteen processes of placing ink on paper have been made available for use in schools, colleges, and other non-profit organizations by the division of graphic arts of the Smithsonian Institution at Washington, D. C. The exhibits are loaned to educational institutions on certain conditions which include the payment of express charges and limitations as to length of time an exhibit may be kept. Applications for the exhibits may be sent to the United States National Museum, Division of Graphic Arts, Washington, D. C.

## Joins Huber's Sales Staff

A. J. Cooper, formerly connected with the sales staffs of a printing roller manufacturer and the Goss Printing Press Company, has joined the staff of the Chicago branch of J. M. Huber, Incorporated, and will cover Minnesota, Iowa, and Nebraska. Roger S. Gallup, has been assigned to territory in Indiana and part of Ohio and Kentucky.

## Bans Free Circulation Media

Kroger Grocery and Baking Company, with headquarters in Cincinnati, operating about 4,000 stores in the Middle West, has announced an advertising policy which places a ban upon using free circulation "shopping guides and other throw-away sheets." Preference must be given to paid circulation media. The firm is said now to use display space regularly in about 1,000 daily and weekly newspapers within the area in which it operates its chain stores.

In its statement to branch advertising departments and agents, the Kroger management indicated that it was not in favor of the shopping guides becoming competitors of local newspapers.

"With few exceptions, the local newspapers represent a valuable community institution and our advertising in these papers helps to make this community service possible," the company stated.

The policy, as outlined by the Kroger management to its branch managers, embodies the following points:

"Kroger will not advertise in a shopping guide at all unless the advertising of competitors makes such a step appear essential.

"In the event advertising of competitors or other exceptional conditions make it seem necessary to take space in a shopping guide, the branch must furnish Kroger's general office with reasons for considering such a step. The case then will be discussed by Kroger officials and their decision forwarded to the branch."

## Announce Institute Lectures

Donald L. Ritchie, formerly with the Rochester (New York) Museum of Arts and Sciences, has been added to the faculty of the Rochester Athenaeum and Mechanics Institute as presswork instructor in the department of publishing and printing.

Among lecturers who have been secured to address the printing student body are William A. Duboc, of Hamilton Manufacturing Company, on October 16; Alfred M. Geis, Alco Gravure division of Publication Corporation, November 20; John A. Backus, American Type Founders, January 15; Frank E. Wagner, of S. D. Warren Company, March 18; Roy Kirby, American Type Founders, May 20. Paul A. Bennett, of Mergenthaler Linotype Company, gave an address on September 20. Tentative arrangements have been made by which J. F. Webendorfer will give an address on offset, February 19.

### Catalog Rare Lithographs

Rare lithograph prints, some of which were lithographed as far back as 1807, shown in the gallery of the Fuchs & Lang Manufacturing Company, 100 Sixth Avenue, New York City, have been cataloged in a thirty-two-page booklet issued by the company. The catalog includes the listing of 429 of the prints together with some rare books on the subject. In the display is the first lithograph produced in the United States. It was drawn and printed by Bass Otis and published in the *Analectic Magazine* for July, 1819, and the city credited with this production is Philadelphia. A print of a picture of Alois Senefelder, also shown in the exhibition, was produced from a stone found in Senefelder's printing office at Paris, France, by Messrs. Walter and Freres. It was lithographed on a press which was "a facsimile of the first press" and was especially constructed in England in "exact accordance with Senefelder's Patent Specification of June 20, 1801, No. 2518." A print of a Revolutionary War scene, in colors, showing George Washington in the foreground, is another of the rare prints in the exhibit.

### Offset Paper Research

Experiments are being planned by the paper section of the Government's National Bureau of Standards to determine if further improvement can be effected in the performance of paper used in multicolor offset printing. The experiments will be made in cooperation with the Lithographic Technical Foundation. All fibrous materials used in making papers suitable for lithographic purposes will be studied because it is known that the printability of papers in multicolors is affected by the way fibers are treated in the beater process. Some of the things about papers to be checked in the experiments are: hygroscopicity, curling, wavy or tight edges, grain, expansivity, and permeability to ink and water.

### Will Teach Lettering

Miss Marian Moreland, a graduate of Art Institute of Chicago and free lance artist, has been appointed to instruct the evening class in lettering and layout at the Chicago School of Printing and Lithography. Other day and night classes at the school include composition, presswork, offset presswork, camera operation, platemaking, estimating, and other courses of study connected with the graphic arts.

### Announces Appointment

Announcement has been made by Joseph A. Brandt, director of Princeton University Press, of the appointment of P. J. Conkwright who, until recently, was connected with the University of Oklahoma Press as art director and typographer. Mr. Conkwright will plan layouts and typography for privately printed books, magazines, and other work of the printing department. He is a graduate of the University of Kentucky and also studied at the National

Academy of Commercial Art in Chicago, the University of Missouri, and the University of Oklahoma where he received an M. A. degree and made a study of American printing since the Civil War.

### Gets Money at Lower Rate

W. F. Hall Printing Company, of Chicago, with branch plants in the East, has called for redemption, on November 1, its bond issue of which \$4,777,000 is outstanding, at 102 and accrued 6 per cent interest. The move is part of a series of acts in a refinancing plan which provided for saving interest charges. The bond issue had previously been reduced to \$5,254,000 bearing interest at 6 per cent, but about \$500,000 had been purchased by the company in connection with building up a sinking fund. Under the refinancing plan, \$3,000,000 has been obtained at 4 per cent by the sale of a bond issue to an insurance company, and \$1,500,000 was borrowed from banks as a term loan for which 2½ per cent is payable as interest. Several months ago, the company purchased and retired all outstanding 6 per cent cumulative preferred stock amounting to \$800,000. The financial statement issued to the stock exchanges by the company, by Alfred B. Geiger, president, indicates that net profits thus far in 1939 exceed those of 1938, which was one of the best years of the company in more than a decade.

## Example of Cincinnati Craftsmen's Skill

● TENNYSON, the great English poet, found inspiration for one of his finest short poems "In Memoriam" while mourning the death of his best friend. William Allen White, famed editor of the *Emporia Gazette*, author and philosopher, wrote his journalistic classic, "Mary White," after his daughter's tragic death. Artists and craftsmen the world over often do some of their finest work as a tribute to a deceased friend. At the right is a reproduction of the resolution prepared and printed by the Cincinnati Club of Printing House Craftsmen to mark the death of a fellow member. The original testament to the craft loyalty, character, and affectionate nature of Theodore C. Dori is 9 by 15 inches. It was signed by the officers, members of the board of directors, committee chairmen, and John C. Callahan, International president of the Craftsmen, and sent to the family. The custom of Craftsmen's Clubs to mark the passing of fellow members by preparing such beautiful examples of printing is widespread.

### Illustrative Specimens

The Champion Paper and Fibre Company has issued two specimens of Champion Namelo, both of which were designed with the purpose of showing how large halftone cuts of fine screen will print on the paper. One of the specimens illustrates printing by the four-color process. The statement is made that Namelo "is the most recent addition to Champion's extensive line of fine printing papers . . . made and coated on the paper machine under a process invented and developed by Champion."

### Will Discuss Labor Problems

Labor problems now facing the printing industry will be discussed from the open shop point of view at the twenty-eighth annual meeting of the Employing Printers Association of America, to be held in the Palmer House, Chicago, on October 15 and 16. J. M. Vollmer is secretary of the organization. Offices are in the Monadnock Block, Chicago.

### Intertype Reports Earnings

Intertype Corporation has announced estimated net earnings for the six months period ended June 30, 1939, at \$48,688.43 which compares with net earnings of \$120,095.05 for the corresponding period of 1938. The sum of \$20,000 has been set aside to meet tax requirements for the period.

*Resolution*  
adopted by the  
**Cincinnati Club of Printing House Craftsmen**

**Craftsman Theodore C. Dori**

*affectionately known to us as Ted, has passed to the Great Beyond. A faithful member of the Club from the time of its organization until his death, ever loyal to its best interests, zealous in the performance of whatever duty was assigned to him, and possessed of a character that endeared him to the hearts of all of us, it is with the deepest sorrow we record his passing, and sense the loss that will be ours in the days to come.*

*Whereas—Theodore C. Dori passed away February 18, 1939, he is*

*Resolved—That in his passing the Cincinnati Club of Printing House Craftsmen has lost a valued member, his wife and son a devoted husband and kind father; and be it further*

*Resolved—That this resolution become a part of the minutes of this Club, and a copy of this Resolution, signed by the Officers, Board of Governors and Committee Chairmen, be sent to the sorrowing loved ones as an expression of our deepest sympathy in their bereavement.*

_____ President	_____ Board of Governors
_____ Vice-President	_____ Board of Governors
_____ Secretary	_____ Committee Chairmen
_____ Treasurer	_____ Committee Chairmen
_____ Board of Governors	_____ Committee Chairmen
_____ Board of Governors	_____ Committee Chairmen
_____ Board of Governors	_____ Committee Chairmen
_____ Board of Governors	_____ Committee Chairmen
_____ Board of Governors	_____ Committee Chairmen

International President

### Award D.M.A.A. Trophies

The four direct mail campaigns which were awarded special trophies at the convention of the Direct Mail Advertising Association held in New York, were announced by Dr. Kenneth Dameron, professor of marketing of the Ohio State University and chairman of the board of judges, at the convention banquet, September 28.

Servel, Incorporated, of Evansville, Indiana, was awarded the president's cup for the most outstanding manufacturer's direct mail campaign of jobber-dealer-consumer promotion.

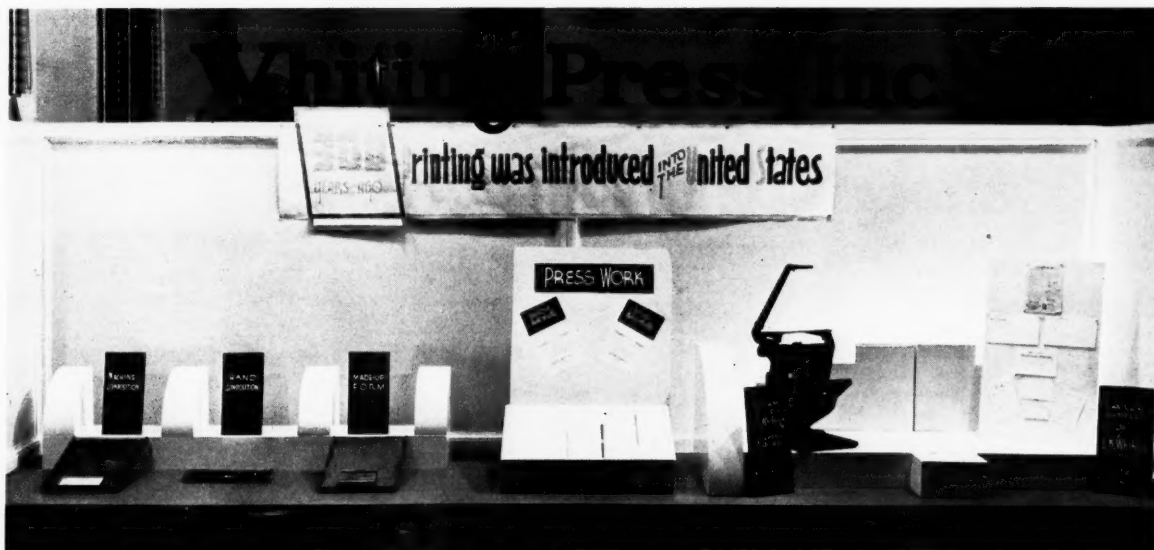
Cabin Creek Consolidated Sales Company, of Cincinnati, won the effective letters cup for "achievement through the use of a letter campaign."

and received its charter from the American Federation of Labor. Its organization was arrived at by common consent of the, then, one existing printing trades union which had previously been chartered and was known then, and is now known, as the International Typographical Union. Many of the members of the International Printing Pressmen and Assistants' Union, prior to the chartering of our organization of printing pressmen and assistants, were members of the International Typographical Union but the great diversification in character between the work of the compositor and the printing pressman was of such a nature as to make essential the establishment of a separate and distinct institution. Thus, the International

### Becomes Sales Manager

John C. Dabney has been appointed sales manager of the Seybold Division of Harris-Seybold-Potter Company, whose division factory is located at Dayton, Ohio, and manufactures a line of paper cutters, wire stitchers, drilling machines, and other equipment used in printing and related industries.

After completing his general education, Mr. Dabney prepared for a business career by taking a course of special training in the Harvard School of Business Administration. After graduation, he joined the marketing organization of Standard Oil Company of Ohio, and became retail sales manager for the company's largest division. Later he became vice-president and sales manager



In commemoration of the three-hundredth anniversary of printing in the American colonies, the Whiting Press, Incorporated, of Rochester, Minnesota, arranged this educational exhibit showing specimens of hand and machine composition, a made-up form, completed work, and, left, early Whiting work

Food Industries, of New York City, won the Curtis 1000, Incorporated cup for the most effective use of envelopes as a promotional feature in a direct mail campaign.

The Philadelphia Record won the Reporter cup for the most effective use of direct mail showmanship.

### Union's Fiftieth Birthday

Congratulatory messages were received by the headquarters of the International Printing Pressmen and Assistants' Union of North America at Pressmen's Home, Tennessee, upon the occasion of the celebration of the fiftieth anniversary of the union on October 8. The messages were from various printers' groups, unions, publishers, and others.

In a message to the members, George L. Berry, president of the International since 1907, reviewed some of the history of the organization. In his message, which appeared in the official organ of the union, *The American Pressman*, he said, "The International Printing Pressmen and Assistants' Union was organized on the eighth day of October, 1889,

Printing Pressmen and Assistants' Union became an independent, economic factor engaged in the conduct of the affairs of those engaged in the printing processes of the far-reaching and fundamentally important graphic arts industry."

Referring to the union's relationship with employers, as a group, President Berry wrote:

"One of the very far-sighted and constructive attitudes taken by the International Printing Pressmen and Assistants' Union was to recognize the value and importance of contractual relationships between the organization and the employing printers and newspaper publishers of the continent, and so, historically, one of the first national, or international, labor unions upon the continent adopted the highly important policy of collective bargaining. It was an almost unknown formula in those days, but with this policy established the organization augmented its collective bargaining formula by setting up the structure of national and international contracts, predicated upon the practical idealism of conciliation, mediation, and, as a last resort, arbitration."

of a company engaged in the manufacture and distribution of steel products. He joined the Harris-Seybold-Potter Company last May in the capacity of manager of sales research and promotional work.

Other changes announced are that William Kinzelar becomes manager of the central sales district, with headquarters at Dayton, and Glenn Baber becomes assistant sales manager. John R. Lehman remains resident manager at the Dayton factory.

### Offers Study Courses

Educational courses offered by New York Employing Printers Association, Incorporated, which will start October 23, include the subjects of advertising layout and typographic design, advertising typography, cost accounting for printers, elements of offset lithography, elements of printing and printing processes, estimating and production planning for printers, plant and production management for printing executives, proofreading, copyreading and revising, public speaking, and development of personality.



## London Note of Reassurance

War hazards in London are reflected in an announcement sent to the trade by the Leighton-Straker Bookbinding Company, Limited, of Standard Road, Park Royal Road, N. W. 10, in which it is said that "it has got to take more than a German dictator to stop this old trade of ours."

Part of the announcement of the firm, as published in the *British and Colonial Printer and Stationer*, reads, "In case there should be any doubt about the matter this is to let you know that we are functioning as usual. The area in which we are situated is not regarded as a particularly vulnerable one and our factory has the great advantage of not being crowded in amongst high buildings. However, no one can say at the moment what is, and what is not, a bad spot; we do not say that we are even comparatively immune from danger—a claim that cannot in fact be made by anyone else in the country."

## Edward W. Julian Dead

Edward W. Julian, 61 years old, well known among newspaper publishers because of his long connection with the Western Newspaper Union, was found dead in his garage at his residence in Omaha, Nebraska, September 29. He joined the Western Newspaper Union about forty years ago, and was connected, during that period, with the offices in Chicago, Oklahoma City, New York City, and Lincoln, Nebraska. He was promoted to the position of vice-president of the company in 1921. His widow survives him.

## Sponsors Another Contest

Continuation of the New York World's Fair next year will be used as one of the incentives for high-school students to enter the fourth annual essay contest of the International Printing Ink Company, sponsored by the National Graphic Arts Education Guild. A trip to the New York Fair, a \$300 scholarship to the department of printing at Carnegie Institute of Technology, and thirteen other prizes are being offered to students. There is no division into age groups. The subject of this year's essay is "The Contribution of Color to Printing," with a limitation of 400 to 700 words. December 1 is the closing date. Reference material will be sent to the schools whose students enter the contest.

## Teach Silk-screen Printing

The New York Evening School of Industrial Art, 257 West 40th Street, New York City, has announced a free evening course of training for adults in silk-screen printing. J. I. Biegeleisen is in charge of the course.

## Publishes Booklet About Films

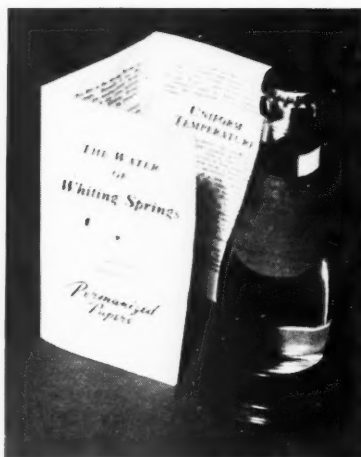
Not only did the International Printing Ink Division of the Interchemical Corporation introduce into the graphic arts a motion picture produced in color and sound, but it printed the scene descriptions and recording script in booklet form so that those seeing the picture

can have copies to take away with them as souvenirs. The film, titled "Keeping in Touch," shows the rôle played by printing and lithographic inks in modern life. It indicates "the necessity for the inkmaker and the printer to keep in touch with research which is creating new developments that are revolutionizing the graphic arts."

The film was shown to the public for the first time at the recent conventions of the International Association of Printing House Craftsmen and the United Typothetae of America, in New York City.

## Water Sample to Buyers

Whiting-Plover Paper Company, of Stevens Point, Wisconsin, is sending paper buyers a souvenir paper weight consisting of a small bottle with a heavy



The sample bottle of water, with the circular, shown above, were mailed in a cylindrical cardboard tube with a metal top.

base, containing water from Whiting Springs, claimed to be "the purest paper-making water in the world." It is said that several millions of gallons of this spring water are used daily in the making of the firm's paper.

## Test Truth in Advertising

The Syracuse University, through its school of journalism, has organized a testing laboratory service designed to aid newspaper and magazine publishers to test the truth of statements made in advertisements of various products. Coöperative arrangements will place at the disposal of the testing laboratory's management all of the chemical and physical research facilities of the university, the Goudy Typographic Laboratory in the School of Journalism, and the laboratories of the home economics and applied science departments. Dean M. Lyle Spencer, in his announcement concerning the new service, said that because the Federal Trade Commission recently questioned the impartiality and thoroughness of testing services maintained by certain publishers, the university is offering this service "to aid publishers in their efforts to promote truth in advertising."

## Veteran Printer Dies

Fred Klein, founder and president of Fred Klein Company, printers at 732 West Van Buren Street, Chicago, died at his ranch in San Bernardino, California, September 17. Funeral services were held in Graceland Cemetery, Chicago, September 23.

Mr. Klein was born in Germany, November 13, 1856. His brother, an architect, heard of the Chicago fire in 1871, and decided that the rebuilding of the city would furnish an opportunity for his services. Fred, then fifteen years old, decided to go with him. Fred learned the trade of a compositor, and, in 1884, started in business as part owner of Wehrer & Klein. Later, he bought his former employer's plant at auction and started business under his own name. In 1893, he published a history of the World's Fair which caused him to become heavily involved in debt, but he refused to go through bankruptcy which his supply friends, who were his biggest creditors, advised him to do. He induced these friends to carry the indebtedness of \$60,000 as a balance, paid every cent of it, and continued to prosper. His son, Walter F. Klein, became associated with him in the business, and, in recent years, he assumed entire management of it.

## Offer Course in Tax Laws

Tax laws have become so puzzling to many printers that the Chicago Graphic Arts Federation has decided to instruct such printers who may wish to learn more about them. The course of study comprises ten lessons on successive Wednesday evenings, beginning October 18, and is taught by C. A. Hale, the certified public accountant employed by the Federation as director of accountancy for the organizations.

The first five sessions will be devoted to the consideration of Federal and State of Illinois unemployment compensation laws, character of records and reports required, and also the Federal old age pension law, and its requirements of printers, and benefits to eligible persons.

The second group of subjects for the other five successive Wednesday evenings will include income tax law, returns, depreciation, proper accounting for tax purposes, accounting problems among printers, ratios, cost systems, financial statements, and factory cost budgeting. A nominal tuition fee is being charged.

## Discuss Paper Problems

Paper merchants and manufacturers from all parts of the United States discussed effects of the European War upon the supply of pulp and production of paper in this country at a joint meeting held in connection with the semi-annual convention of the National Paper Trade Association at the Stevens Hotel, Chicago, on September 18.

D. C. Everest and Charles W. Boyce, president and secretary, respectively, of the American Paper and Pulp Association, stated that supplies of raw materials from overseas and pulp from Canada would probably be curtailed and that



shipping and insurance rates would be higher. However, they indicated that the paper mills could adjust themselves to the production of paper for normal needs in this country, but they were not prepared for the abnormal rush of orders which they received from merchants and consumers after war operations started.

Paper merchants who participated in the informal discussions requested mill representatives to assure them that prices would be maintained for a stated period so that they, in turn, might be able to protect their customers. Since the meeting had been called merely for the exchange of views, no decision was reached.

### Issues Illustrated Booklet

The Intertype Corporation has published a booklet showing specimens of Rex, a new type face, as it might be used in newspaper reading matter, advertising copy, and in bookwork. The type is shown in eight sizes. In the foreword, reference is made to comparisons of the new type face and two other type faces produced by the company, namely; Ideal and Regal. Copies of the booklet may be obtained from the company.

### Printing Book for Beginners

James W. Loop, printing instructor at Charleston High School, Charleston, West Virginia, is both the author and publisher of a book entitled, "Printing for the Beginning Pupil." The title indicates that the book is designed only for beginners, and in various chapters the author refers to other sources for the student to consult. In one place he says, "Supplementary texts are the 'I. T. U. Lessons in Printing,' 'the U. T. A. Standard Apprenticeship Lessons,' and bound volumes of THE INLAND PRINTER.

Acknowledgment is given in the book for illustrations furnished the author by manufacturers. Among them are listed the following: American Type Founders, Brandtjen & Kluge, Incorporated, the Challenge Machinery Company, the Chandler & Price Company, Dexter Folder Company, Hamilton Manufacturing Company, Hammond Machinery Builders, the Intertype Corporation, Lanston Monotype Machine Company, the Linograph Corporation, Mergenthaler Linotype Company, Ludlow Typograph Company, Miehle Printing Press & Manufacturing Company, C. B. Nelson and Company, F. P. Rosback Company, H. B. Rouse and Company, Thompson Cabinet Company, and Vandercook and Sons. The students are advised by the author to check up on the character of presses and other equipment in advertisements appearing in THE INLAND PRINTER and other trade magazines.

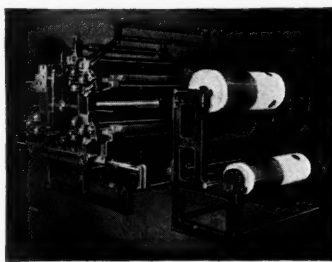
In one reference, the author says, "The specimen pages of THE INLAND PRINTER contain many interesting examples of business cards, as well as all other jobs which one encounters in daily work."

The type for the book was set by the author, the presswork was done by a former student, and the feeding by one of the students of the 1939 class.

## LATEST EQUIPMENT FOR THE PLANT

ANNOUNCEMENT has been made by The Lithographic Technical Foundation, Incorporated, of the development of an instrument for measuring the consistency of printing and lithographic inks. It has been named The Inkometer. This instrument enables an ink manufacturer to standardize the printing consistency of ink as well as its color, the tinctorial strength, covering power, and finish. It is said that its use will enable the lithographer to "intelligently adjust his ink to the chosen paper stock and printing conditions and duplicate a desired printing consistency at any time." Other claims are made, including its helpfulness in adjusting the flow of ink for wet multicolor printing, the prevention of misting and piling of inks, and picking or peeling of paper. It can be supplied for use with either alternating or direct current of electricity.

COMPLETION of its new Arc Type Web Press designed to utilize rubber plates, or rubber plates with metal backing, or metal plates, and to print from one to six colors at speeds which vary from 300 to 800 feet a minute is announced by the Paper Converting Machine Company. Speeds depend upon type of print-



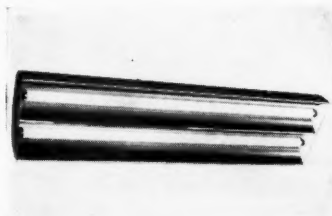
Arc web press has 300 feet a minute speed

ing to be done, kind of paper and ink to be used, and size of cylinders. The latter vary in accordance with necessity of adaptation of kinds of plates to be used on a particular press. Smooth cylinders are furnished with the press where rubber plates with elastotype backs are used. When metal plates are used, presses are equipped with either plain cylinders, V-slot, or rack and groove. To aid pressmen in affixing or mounting plates the cylinders are marked off with coördinated lines. Ink distribution is provided by the use of three form rolls, three vibrators, two transfer rolls, and a large standard type ink fountain.

THE CHALLENGE MACHINERY COMPANY has announced a new series CG proof press which is identical in construction with the present Challenge series C except that it is equipped with bed grippers. The gripper device is held securely between the bearers and can be removed or set to a different position quickly. Presses of the new series are made in three sizes: No. 1418 CG which handles galleys up to and including 12 by 18 inches; No. 1425 CG which takes full length news galleys up to five columns

wide; and No. 2025 CG which takes a full size, 8-column, 12 pica newspaper form. The presses operate on the cylinder press principle with reciprocating bed and stationary cylinder. When specified, the new series of presses are provided with shelf space for paper, ink, and other supplies.

A NEW FLUORESCENT LIGHTING UNIT, developed by the Westinghouse Electric and Manufacturing Company for general or supplementary industrial lighting applications is available in both sin-



A new Westinghouse fluorescent light unit

gle- and two-lamp units for either 110 to 120, or 220 to 240 volt supply. Reflectors, sockets, and controls are housed in steel which makes for ruggedness. The reflecting surface has a specular finish for the concentrating type two-lamp unit, and a diffuse finish for the spread type single-lamp unit. The manufacturers say that the fluorescent lamp has a high efficiency but heat radiation is considerably lower from an installation than from incandescent installations producing equal foot-candles.

INTERTYPE CORPORATION has announced the production of 14-point Futura Medium with Oblique and 14-point Futura

**THIS PARAGRAPH is set in the 14 point size of Futura Medium with Oblique 123**

**THIS Paragraph set in the 14 point Futura Demibold with Oblique 1234567890**

**ABC abcdefghijkl 123  
ABC abcdefghijkl 123**

Demibold with Oblique. They also show 18-point Cairo Bold Condensed with Medium Condensed.

TYPECAST CUTS of telephones for illustrative purposes have been announced by American Type Founders. Four sizes of cuts of "cradle" phones, and four sizes of the upright desk phone cuts, with or without dials, and also available in simplified black and white or in outline are shown in a specimen folder issued by the

company. Included in the line of cuts are several typecast cuts of telephone users for one- or two-color printing. Examples of how the cuts may be used are also shown in the folder.

LUDLOW TYPOGRAPH COMPANY announces that capitals, points, and figures of its Bodoni Campanile are now avail-

# BOD5

able in the 96-point size, and that engraved matrices for price figure casting lengthwise of the slug may be obtained in 120- and 144-point sizes. Specimen sheets may be obtained on request.

RADIANT MEDIUM is the name of a new type face produced by Ludlow Typograph Company available in matrix form

## New Radiant Medium face

in sizes from 6- to 72-point. Other members of the same family are Radiant Bold Extra Condensed and Radiant Heavy. Their lack of hairlines and serifs make them desirable for composition which will be photographically reproduced.

A NEW CABINET model Rouse band saw has been announced by H. B. Rouse & Company. A new streamlined cabinet replaces the base originally used on the No. 1 Rouse band saw, and other parts have been redesigned to make possible quick and easy adjustments for various kinds of operations. All mechanisms below the table top have been enclosed. The blade is capable of sawing a full galley of slugs to various measures in the record time of thirty-five seconds.

CENTER, TOP, OR BOTTOM alignment of descriptive matter in food-store advertising, without the use of logotypes or cut-ins, is made possible by the Mergenthaler Linotype Company's introduc-

black No. 2. To compose and cast lines similar to those shown in the illustration, the regular advertising figure mold with 10-point liners is used. Specific instructions of how to obtain desired results are obtainable from the company.

BAKELITE CORPORATION, of New York City, announces a new development in matrix material which "is a type of fiber board of very open structure in which a special phenolic resinoid has been incorporated." This matrix material when placed in contact with a pattern, such as a type form or metal printing plate, and subjected to heat and pressure becomes soft and produces a sharp, clear impression of the original pattern. Further heating makes the material permanently hard and infusible, producing an ideal matrix for the forming of rubber printing plates.

The resilient material was first used in the paper and cloth bag industry some years ago. Through research and experimentation, it has now been developed for the exacting requirements of letterpress rubber-plate printing. Rubber tint blocks, type work, line cuts, and plates for business forms are uses to which the material is adaptable.

ALL SIZES up to and including 14-point in Electra Bold, a new type face, are available, the Mergenthaler Linotype

HERE is a brief showing of the 12-point size of Linotype Electra with Electra Bold. Why do the pace-makers in the art of printing rave over a specific face of type? What do

Company announces. It is used with Electra Roman.

GOES Lithographing Company has issued a new sixteen-page travel book, about 9¼ by 4 inches, with the cover showing exact color reproductions of 1939 license plates of all forty-eight states in the Union, and data concerning state populations, ratio of motor vehicles to population, rural driving-speed limits for all states, safe driving hints, an eight-month calendar up to and including January, 1940, with pages for trip log entries, expense listings, and spaces

Overhanging Slug →	<b>Jellies</b>	Mohican	3 jars for	<b>28c</b>
Supporting Slug →		8-oz jar		
Assembled →	<b>Jellies</b>	Mohican	3 jars for	<b>28c</b>
		8-oz jar		

tion of Spartan Duplicate. It is available in 8- and 10-point sizes. The display face in the illustration is 24-point Metro-

for names and addresses of friends and relatives to be visited and mailing addresses enroute.



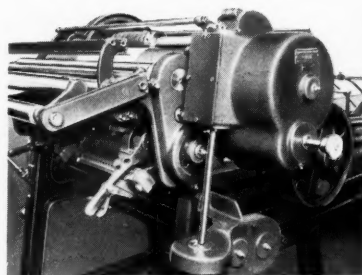
Keep out in front by keeping informed on new ideas—new developments—here

### New Development in Craftex Overlay Saves More Makeready Time

Yes, precision in properly prepared forms removes causes of excess makeready, but greatest savings in time are made in actual makeready. Printers who have used Craftex Overlay during five years know how it saves as much as fifty per cent in makeready time on halftones.

Now, we have worked out a new development that will again cut this makeready time in half over the old method.

Previously it was necessary to oil a sheet of paper to place over the overlay. Now, a sheet is supplied already oiled. This makes the Craftex Overlay process just about the fastest overlay on the market today. For complete, interesting details, address Graphic Arts Laboratories, 549 West Randolph St., Chicago, Illinois.

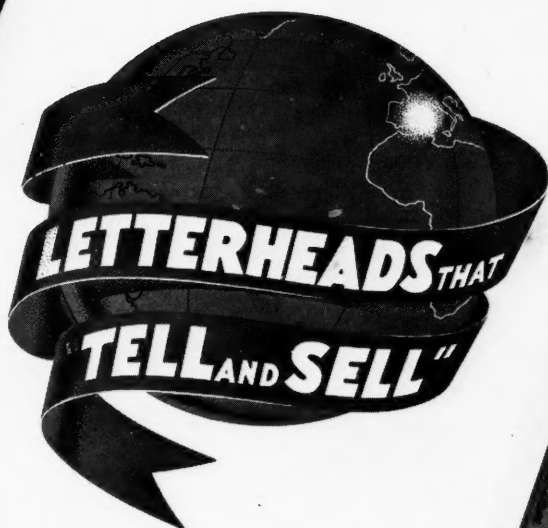


Electric Eye "Spot Sheeting" with NEW Beck Differential

Greater accuracies than ever before on this unit now available on Beck Sheet Cutters, for cutting to printed register. Send for data and prices to Charles Beck Machine Co., 424 N. 13th St., Phila., Pa.

In step with trends, THE INLAND PRINTER is setting aside this special section for announcements of new products, new prices, or new features of well known products, new services, samples, catalogs, and other facts to help plant executives and buyers. To tell their story in their own words, companies pay for space used, but their statements are subject to editorial control. Write direct for data you want.

# TWO PURPOSE LETTERHEADS ON ADIRONDACK BOND



This portfolio of letterheads and forms on ADIRONDACK BOND can perform a dual role, can function primarily as a letterhead, announce special events, feature special business letterheads, announce special business functions. Use the "Letterhead and Form" business letterhead can be tastefully designed, should make letter color and should perform a specified business function and always have the sample color and should perform a specified business function and always have the sample color and should perform a specified business function and always have the sample color.

For a free pool of LETTERHEAD ANALYSIS CHARTS address:  
Sales Promotion Division  
INTERNATIONAL PAPER COMPANY  
220 EAST 42ND STREET • NEW YORK, N. Y.  
BOSTON • CHICAGO • CLEVELAND

**ADIRONDACK BOND**

## SEND FOR

your copy of portfolio "Letterheads that Tell and Sell" with practical examples of increased letterhead efficiency. Address your request to Sales Dept. B.



Letterheads identify a business but modern business letterheads perform other specific functions — they "sell" as well as "tell". The tastefully designed business letterhead can sell a product, announce a special event, feature business services. The new Adirondack Bond portfolio tells how — send for it.

## INTERNATIONAL PAPER COMPANY

220 East 42nd St., New York, N. Y.

Branch Offices: BOSTON • CHICAGO • CLEVELAND

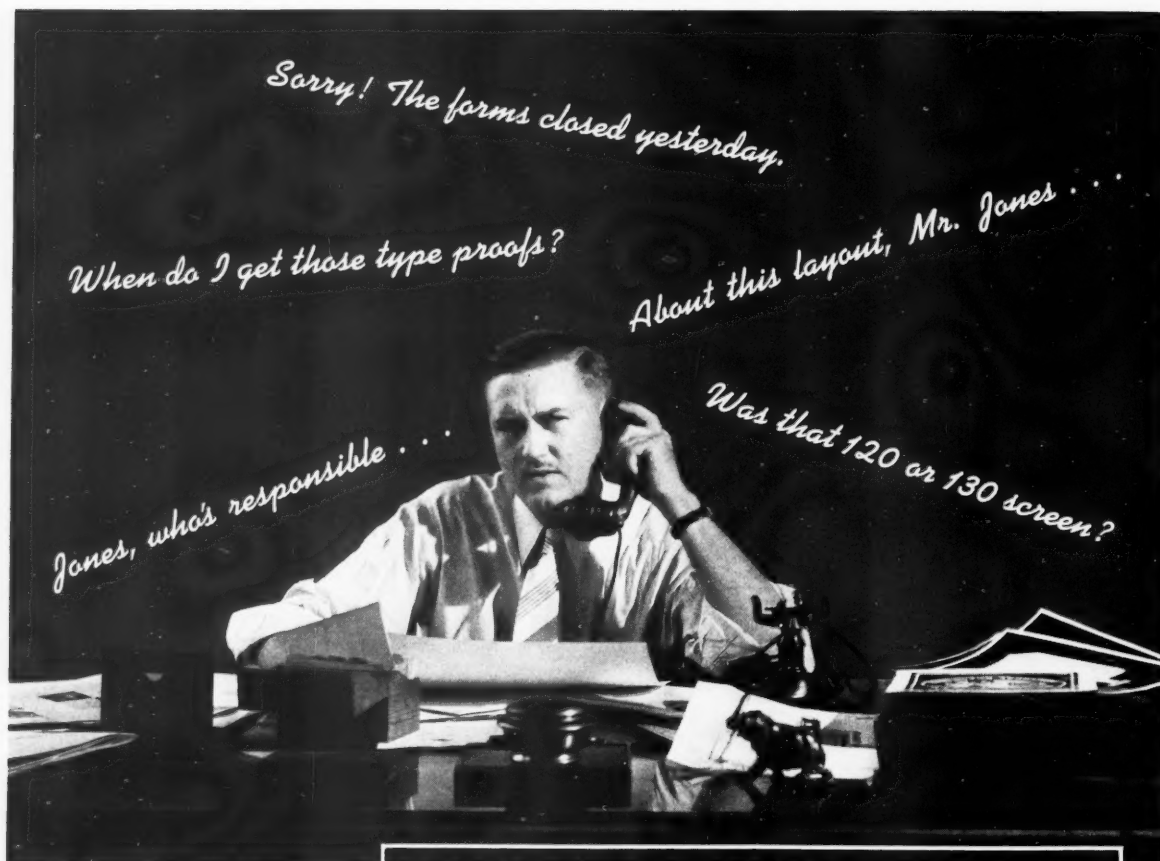
12 BRILLIANT COLORS and

*An* **INTERNATIONAL PAPER** *Value*

Made by the Makers of: TICONDEROGA TEXT • TICONDEROGA BOOK PAPERS • TICONDEROGA VELLUM • CHAMPLAIN TEXT  
CHAMPLAIN BOOK PAPERS • SARATOGA BOOK PAPERS • SARATOGA COVER • LEXINGTON OFFSET  
ADIRONDACK BOND AND LEDGER • BEESWING MANIFOLD • INTERNATIONAL Mimeo SCRIPT

Please Mention THE INLAND PRINTER When Writing to Advertisers





## WHAT DID I EVER DO TO DESERVE THIS . . . ?

Maybe we can't answer that question . . . but we most emphatically *can* tell you how to avoid a repetition! Entrust *all* the details to *one* supplier . . . to Superior. Lay the whole problem in our abundant lap—layouts, art work, photography, retouching, engraving, ad composition. You'll be amazed at the way a job will speed along when done from start to finish under one roof . . . every detail expertly handled . . . the finished product delivered *on time*. Co-ordination of detail is one secret of Superior's exceptionally fine quality. Call us in on the next job, won't you? Superior offers night and day service.

### SUPERIOR ENGRAVING COMPANY

215 W. Superior St. • Phone Superior 7070 • Chicago, Illinois





**THIS REALLY OUGHT  
TO BE AN**

*Orchid*

**• • It's for the man  
who sold the boss on  
the idea of using • •**

**HOWARD BOND**

**WATERMARKED**

**"THE NATION'S BUSINESS PAPER"**

*Envelopes to Match*

**You'll like Howard Mimeograph and Howard Ledger, too.**

**THE HOWARD PAPER COMPANY, URBANA, OHIO**

Send me ☐ Howard Bond Portfolio ☐ Howard Ledger Portfolio

☐ Howard Mimeograph Portfolio

Name \_\_\_\_\_ Position \_\_\_\_\_

Firm \_\_\_\_\_

Address \_\_\_\_\_ City \_\_\_\_\_ State \_\_\_\_\_

Please attach to your business stationery

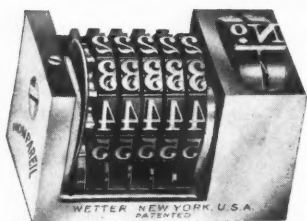
**"THE WORLD'S WHITEST BOND PAPER"**

*Please Mention THE INLAND PRINTER When Writing to Advertisers*

You never  
pay more for  
**Wetter**



**BUY NOW AT THESE  
NEW LOW PRICES**



Roman

No 12356

Gothic

No 12356

**Wetter Standard Nonpareil**

Model No. 1

5-Wheel

**\$7<sup>00</sup>**

Model No. 2

6-Wheel

**\$8<sup>25</sup>**

With Solid No. Plunger or Removable No. Slide

**SAME HIGH QUALITY**

The change is in price only. You  
get all the exclusive Wetter advan-  
tages AND a big saving. Order now.

***Wetter, the better buy***

**Wetter NUMBERING MACHINE CO.**

3186 ATLANTIC AVENUE, BROOKLYN, N. Y.

*Sold by all dealers and branches*

**AMERICAN TYPE FOUNDERS**

**DO IT BETTER  
WITH A  
BRACKETT  
TIPPING MACHINE**



**HERE'S THE  
MONEY MAKER  
FOR YOU...**

**WHY** restrict your plant and your  
profits to the limitations of yester-  
day's slow, inaccurate methods. Speed  
up with a BRACKETT TIPPING MA-  
CHINE. Cash in on the ever growing  
demand for multi-carbon forms. This  
great machine eats up this kind of work.  
Nothing like it for assembling and past-  
ing bank forms, order books, shipping  
forms and multi-sheet sets of practically  
every description. Cuts your costs.  
Boosts your profits. Get full details  
now.

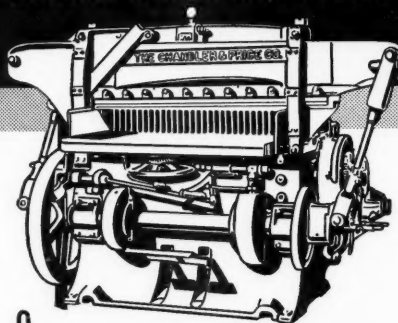
**WRITE  
US  
TODAY  
!**

**THE BRACKETT STRIPPING  
MACHINE COMPANY**

608 S. Dearborn Street  
330 W. 42nd Street

Chicago, Illinois  
New York, N. Y.

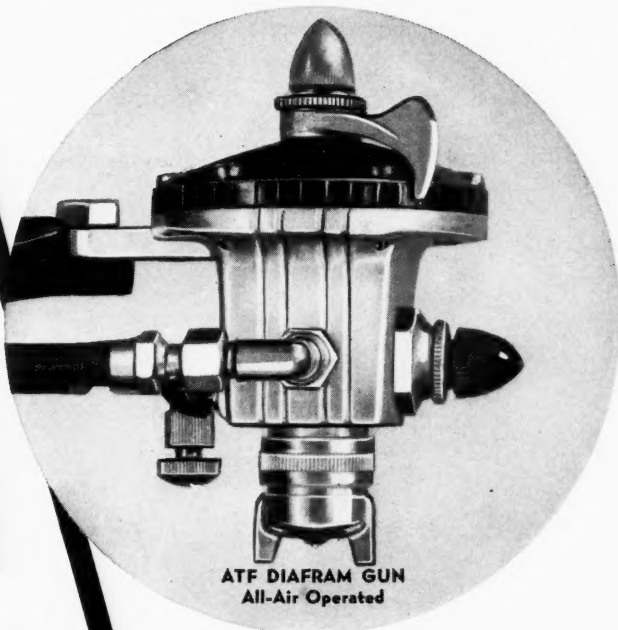
**CHANDLER & PRICE**  
**AUTOMATIC PAPER CUTTERS**



**O**ne-piece frame; knife **PULLED**, not pushed, through  
stock; binder friction adjustment accessible at side of cutter;  
positive brake and clutch; back-gauge lock takes up its own  
wear; controls conveniently grouped at operator's hand;  
safety starting eliminates any chance for "repeats"; knife  
can be stopped or started at any point in its travel. Built in 39",  
44" and 50" sizes; ask your C & P dealer for specifications.

**THE CHANDLER & PRICE CO., CLEVELAND, OHIO**

# A NEW ATF GUN



ATF DIAFRAM GUN  
All-Air Operated

*Four* years ago ATF Non-Offset Guns gave printers a new chance at more business and more profits by creating savings in production. Today, ATF has perfected an all-air operated Gun that offers you even greater savings in production and a better chance for more business and more profits . . . at a lower price than ever before!

● The sole reason for ATF's switch from the highly satisfactory solenoid operation to all-air operation is that the new ATF Diafram Gun has no expensive electrical parts and connections . . . therefore costs

*at a lower price!*

less and is easier to operate. It's construction is simpler and less expensive to make . . . resulting in savings that are passed along to you in reduced prices.

● All the features that have made ATF Guns the leading non-offset spray equipment have been retained . . . with more added to give printers a better Gun for less money. Ask your ATF Salesman for details about ATF's all-air operated Diafram Gun . . . or write your nearest ATF Branch office.

## AMERICAN TYPE FOUNDERS

200 ELMORA AVENUE • ELIZABETH, NEW JERSEY  
BRANCHES AND SELLING AGENTS IN PRINCIPAL CITIES

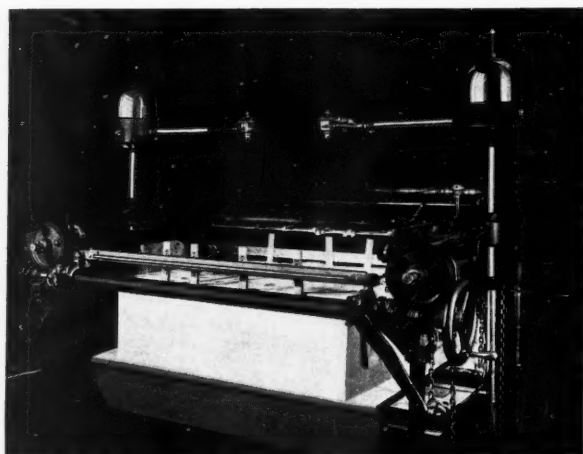
Types used: Kaufmann Bold, Headline Gothic and Bernhard Gothic Heavy

Please Mention THE INLAND PRINTER When Writing to Advertisers

# New ATF *Diafram* GUN

for **Greater Production** and  
**More Profits**

A perfected all-air operated ATF Gun with all the proven features of previous Guns to give you greater savings in production and a better chance for more business and more profits than ever before. Simpler, easier to operate . . . lower priced than ever before! Ask your ATF Salesman for complete details.



Double Press Bracket ATF Diafram Guns on extension delivery of Miehle cylinder press

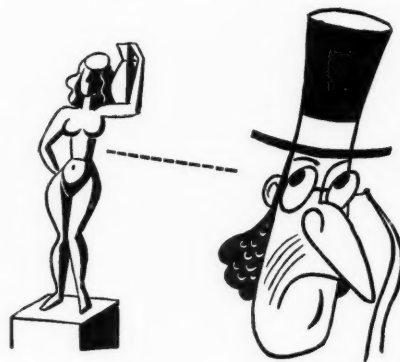
**American Type Founders** 200 Elmora Ave., Elizabeth, New Jersey  
Branches and Agents in Principal Cities

**NEW AMERICAN BLUE BOYS**

**ALL-STEEL**  
*"Blued Like A Gun"*

Roman	Gothic
<b>Nº 123456</b>	<b>Nº 123456</b>
Facsimile Impression	Facsimile Impression
<b>5 WHEEL BLUE BOY MODEL 5</b>	<b>6 WHEEL BLUE BOY MODEL 6</b>
<b>7.90</b>	<b>8.90</b>

**AT ALL BRANCHES AMERICAN TYPE FOUNDERS**  
**AMERICAN NUMBERING MACHINE CO.**  
ATLANTIC AND SHEPHERD AVES., BROOKLYN, N. Y.  
BRANCH—105 WEST MADISON STREET, CHICAGO, ILL.



## The crime of the nude . . .

They were putting pants on everything . . . the blue noses of 1905. But one of the ideas that came out "from under wraps" at the time was the Kimble idea of a specialized motor for printing equipment. How much of the later growth of enlightenment has depended on just that idea? Your guess is as good as any. But important it has been . . . in promoting printers' profits too. KIMBLE ELECTRIC COMPANY, 2011 W. Hastings Street, Chicago, Illinois

**Kimble** MOTORS

Distributed by **AMERICAN TYPE FOUNDERS**  
Branches and Sales Agents in Twenty-Five Cities



# LEADERSHIP



**... in  
SALES  
SERVICE  
SAFETY**

For more than a quarter-century the Diamond has outsold all other hand clamp power cutters. During this same period, it has set a remarkable record for dependable performance and has remained in the front rank of safety engineering. Hundreds of users will testify that it's "tops" in its field.

## **It's a CHALLENGE - DIAMOND POWER CUTTER**

There are many reasons why the Diamond has achieved and retained its dominant position in the paper cutter world. Chief among them are its ease of operation, accurate cutting, exclusive safety features, and massive strength. The Diamond Power Cutter is *built to endure*—a practical long-time investment that pays off in profits year after year.

For these reasons, the Diamond Power Cutter is first choice of the majority of printers. Make it your choice too. Send for new 8-page brochure that will enable you, by words and pictures, to "appraise the value of the Diamond." Don't delay —learn all about this great machine—now—today!

**THE CHALLENGE MACHINERY CO.**  
GRAND HAVEN, MICHIGAN

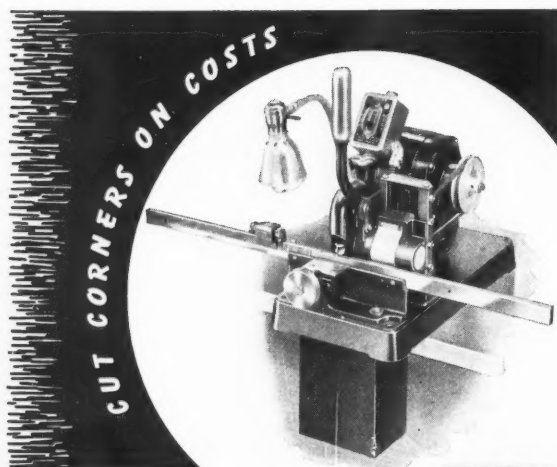
CHICAGO, 17-19 E. Hubbard St.

200 Hudson St., NEW YORK



1372

Please Mention THE INLAND PRINTER When Writing to Advertisers



The NEW Economy Model Rouse Vertical Rotary Miterer brings new savings to small and large printers. It is PRICED LOW to fit the conservative budget. With a capacity of 700 miters an hour, it meets the requirements of the majority of plants.

Prices and complete information will be mailed at your request --- and without obligation to you.

**H. B. ROUSE & COMPANY**  
2218 N. WAYNE AVENUE, CHICAGO, ILL.

## EVERY Plant Needs Them

TRY THE SENSATIONAL NEW

## Zephyr BLACKS

These inks represent a complete new chemical achievement. Based on the principle of polymerization, they are unlike any other product on the market.

- SET in 60 seconds.
- BACK UP in 30 minutes.
- BONE DRY in an hour.
- ZEPHYR BLACKS are perfected in three grades. Available for practically any job.

Try Them Out. For folder, or trial order,

**WRITE! WIRE! PHONE!**

Now in use from Coast to Coast

**Sinclair & Valentine Co.**

**INKS** MAIN OFFICE AND FACTORY

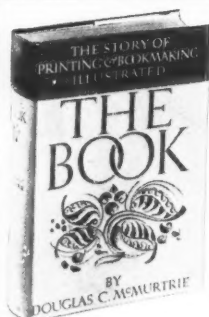
611 West 129th Street, New York, N. Y.

Albany  
Baltimore  
Birmingham  
Boston  
Chicago

Cleveland  
Dallas  
Dayton  
Havana  
Jacksonville

Kansas City  
Los Angeles  
Manila  
Nashville  
New Haven

New Orleans  
Philadelphia  
San Francisco  
Seattle



## KNOW

the historical  
background of  
the printing craft

You will find it authoritatively  
yet entertainingly told in

## THE BOOK

*The Story of Printing  
and Bookbinding*

By DOUGLAS C. McMURTRIE

676 pages, over 120  
illustrations. Hand-  
somely printed and  
durably bound.

\$4

POSTPAID

In this single volume is the whole story of the origin and the development of printing from the beginnings of writing down to the present day. The reading of this book will prove an inspiration to any printer who is truly interested in his craft.

*The Inland Printer*, 205 W. Wacker Drive, Chicago

## 1001 PRINTING USES

### HOLLISTON TAG-LABEL-SIGN CLOTHS

ALSO CLOTHS FOR

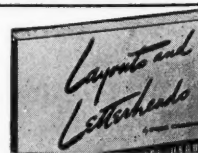
OFFICE FORMS • FACTORY FORMS • MAPS  
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THE INLAND PRINTER • CHICAGO, ILL.



## IF All Printers Were to Make Affidavit

It's fantastic, of course, but suppose all printers of America were required to state under oath their choice in cover papers!

The vote wouldn't be unanimous, to be sure. Unanimous votes are found only in Germany or Russia. But the overwhelming consensus would be *Buckeye Cover*. And why?



Buckeye is the oldest, yet the most modern line. It is most widely known and accepted, most complete, richest in color, most varied in finishes, pre-eminent in quality and endurance and modest in price. It has been the world's standard for more than 44 years.

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*Makers of Good Paper Since 1848*

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Developed and Designed 9 EXCLUSIVE FEATURES

TO RUN ON ALL  
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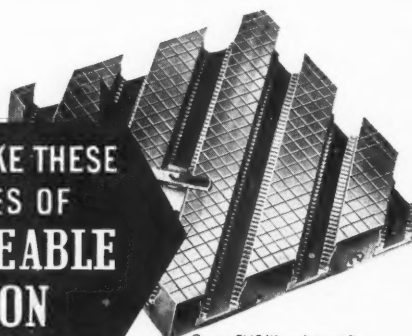
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WE MAKE THESE  
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"WARNOCK" 4 by 4 METAL BLOCKS  "STERLING" TOGGLE BASES

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The Greatest Variety of  
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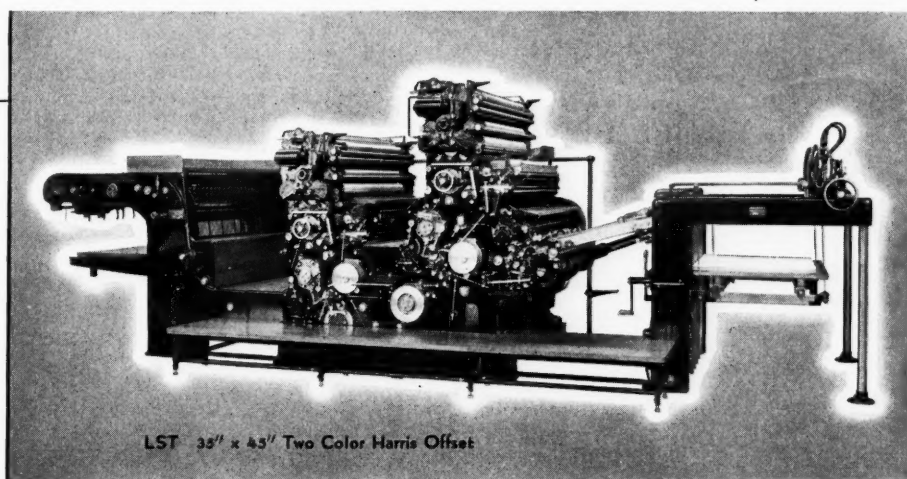


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LST 35' x 43' Two Color Harris Offset

● Knowing what is wanted in any specific Offset job is definitely a function of your own Craftsmen. But attaining that result brings into play the equipment chosen to produce it. Harris is so overwhelmingly the choice because Harris performance gives to your Craftsmen able support to their original idea—true interpretation of what was planned and needed for customer satisfaction.

*LITHO*  
*Chemicals*

Through research Harris has developed and standardized new chemicals for both deep etch and surface plate making processes. Full details upon request. Write us with reference to your lithographic problems.

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Please Mention THE INLAND PRINTER When Writing to Advertisers

83

# The HIT of the Graphic Arts Show...

It's a SWEETHEART . . . said the Bookbinders!

## ★ FOLDING ROLLERS

The folding rollers are made of fine steel and are ground and re-ground to the rarely accomplished precision limit of one-half of a thousandth of an inch. This standard of utmost precision of machining rollers insures quickest setting.

*Suspended Rollers:* Set . . . self-locked . . . any distance apart. The modern logical way to fold without undue pressure, therefore without injuring the stock, whether it is a single thickness of the thinnest stock or 32 or more pages of heavy stock. Can be set close enough to take care of any variance in the stock. Result: No bounce of the rollers, no injuring of the stock, and a smooth, quiet, easy-running machine.

## ★ FOLDING PLATES

The upper half of the folding plates is made of the same modern metal that is used to build the ribs of a dirigible because it is stronger than steel; lighter than aluminum and more rigid than cast iron, and is non-static; non-bending and non-warping. Entire surface of the plate is ground to a common plane surface in one operation, the modern method of insuring an absolutely even planed surface.

Plate is double ribbed; the ribs are on the edge of each opening and they decrease in width as they ascend the plate, thereby ever lessening the friction as the sheet ascends. Less than one-fourth the frictional contact area of the usual full surface contact plates.

The plates are accurately, legibly scaled on both sides. Quick adjusting gauge for approximate setting with auxiliary, micrometer adjustments for hairline setting.

Plates are raised and lowered to and from folding position without the use of tools or loosening of thumb screws, and automatically lock in either position. A time-saving feature and safety feature (plates are always attached to the machine instead of risking damage laying around the floor).

## ★ DEFLECTORS

Deflectors are made of extruded metal, almost as light as a feather and therefore easily handled, and are stronger than cast iron, have all the characteristics of cast iron for rigidity, aluminum for lightness and steel for strength. All one piece deflectors—instantly inserted or removed. Folding plates pull out of position and automatically lock to allow the insertion of the deflector.

## ★ RUGGED FRAME

The heaviest cast-iron frame of any folder of this size that was ever built. All frame joints, jig drilled and double bolted, insuring rigidity and eliminating any possibility of mis-alignment through accident of any kind in shipping or after installation.

## ★ EXTRUDED METAL

All extruded metal parts in the folder and feed are anodized, insuring the hardest surface to withstand lifetime contact.

## ★ CROSS CARRIER

The cross carrier has a "V" guide, made from extruded metal, and two pairs of conical rollers of special hard, non-marking material for feeding the sheets in register to the next right-angle section. Ball carriers support marbles above each of the rollers on the cross carrier. The balls serve as conveyors; also as back stops.

The cross carriers are interchangeable with the stacker. Easily removable.

## ★ SCORING . . . CUTTING PERFORATING UNITS

Three different size complete units for scoring, perforating, or cutting, or all three operations for use after each folding section. Instantly removable. All blades and collars are interchangeable for use in any section. The flexibility thus provided is so great that space forbids even attempting to list the great number of advantages and operations that are made possible, including multiple folding (cutting apart the folded signature after any of the three folding units) and trimming the head of a folded signature; including using the machine as a cutter where you desire to eliminate the wire-edge you get on your paper cutter but do not get on the rotary self-sharpening cutters of the automatic Baum; using the machine as a commercial perforating machine . . . the fastest, finest automatic perforator on the market, etc., etc.; using the Automatic Baum as a flat-sheet scoring machine . . . production beyond belief, etc.

## ★ STACKER

The stacker is a solid canvas belt supported by wood and has 4 individual and adjustable metal control rollers with guide brackets controlling single or multiple signatures perfectly.

*Stacking De Luxe:* Hold-down springs prevent very heavy springy signatures from opening up. The extremely fast folding capacity is not reduced by any stacking limitations. The stacker is instantly rolled into position after any folding section. No tools required.

## ★ FREEWHEELING

A single finger movement of a slide gear disconnects an entire section, viz., you only run the sections that are folding. Eliminate all excess wear, extend the natural life of all parts; use less power; less noise; etc.

## ★ VARIABLE SPEEDS

A Reeves variable speed which is adjusted from the operator's side by a rod you move up and down gives you any speed desired in feeding the sheets to the folder . . . therefore, maximum production, and can be changed gradually, instantly, simply.

The Reeves Drive Pulley of the Automatic Feed enables the sheets to feed end to end, or any desired spacing between, and the Hi-Low Motor drive mechanism allows the basic speed of the folder to be increased instantly to the maximum speed the weight of the stock will stand.

The sheet travel speed is faster than that of any folding machine ever built . . . the production and profit possibilities therefore the maximum.

# The World's Greatest Folding Machine Value!

# the NEW 22x28 All Buckle BAUM

It's a sweetHEART . . . said the Printers!

## ★ SUCTION PILE FEED

The New 22" x 28" Baum Suction Pile Feed holds three feet of stock.

## ★ REGISTER TABLE

The angular register table that automatically registers the sheets to the side guide eliminates the usual static troubles, viz.: no metal support of the paper to generate static and the register side guide is one-piece non-static extruded material. Glass marbles on top of the sheet are also non-static. The ball-carriers are adjusted individually and as a unit, to and from the side guide.

## ★ AIR CONTROL

Free-floating Angle Plates over the top edges of the pile confine the air to the sheets, enabling you to use the entire blast of air furnished by the Leiman Pump without letting the sheets get out of control. The blow pipe located in front of the stock, extending clear across the feed, is adjustable vertically and rotatively and has a series of vertical slots halfway into the pipe with individual adjusting spring covers over each slot for controlling the air blast.

Two adjustable top plates movable to any position to hold the larger winded sheets flat.

## ★ CALIPER

A single adjustment caliper which trips without fail, if two sheets are stuck together it automatically stops the movement of the sheets forward, preventing sheets leaving the pile any appreciable distance, and also acts as a stop. A great improvement over the usual method of having to remove the sheets from the conveyor, and a saving of time and avoiding of any spoiled sheets.

## ★ SUCTION WHEEL

New type of Suction Wheel providing lateral suction grooves. These grooves enormously improve the separation and give about four times the suction capacity of any other suction wheel feed.

## ★ ELEVATOR LIFT CONTROL

Rear Pile Control which can be centered or moved forward by two simple adjustments.

A high lift and a low lift of the elevator by one simple movement of the pawl latch, insuring the proper automatic lift of the elevator of the thinnest or thickest stock. Rapid lowering of the elevator without a crank.

## The FASTEST SELLING Folders in America!



**RUSSELL ERNEST BAUM**  
615 Chestnut St., Philadelphia



## HOLIDAY •

**G**OES Holiday Sample Kit will help you get **MORE** business from regular accounts, and also add new accounts to your books. It is more than a portfolio of samples. It is a complete selling unit. It tells you where and how to sell the beautiful Holiday Letterheads, Folders, Calendar Cards, etc. It furnishes you with copy suggestions for Sales and Greeting messages. It includes a splendid group of Imprinted Specimens illustrating many applications for this Holiday material. Suggested selling prices will allow you a handsome profit. Every one you meet is a prospect. Send for your Free Portfolio today.

• **G O E S** LITHOGRAPHING COMPANY  
35 W. 61st St., Chicago • 53K Park Pl., New York

**P R O F I T S**

## ROSBACK

Rotary Round Hole and Slot Hole Perforators, Hi-Pro Paper Drill, Gang Stitcher, and Vertical Perforators and Punching Machines.

**F. P. ROSBACK COMPANY**  
*Largest Perforator Factory in the World*  
BENTON HARBOR, MICHIGAN

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Ask any of these paper merchants—or us—for samples and prices:

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Richard C. Loesch Co.  
**Pittsburgh**  
Chatfield & Woods Co.  
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are profitable if done on Wiggins Book Form stock.  
*Perfect Scoring      Flawless Color  
Unvarying Weight*

Almost no makeready, and unbelievable impressions. Decks of 25 fit in lever binder case without binding. Each card detaches from tab crisp and fresh, and once you sell them, repeat orders are certain.

*You can get the maximum for  
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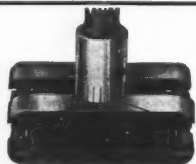
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CHICAGO  
Book Form Cards  
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**DON'T SACRIFICE YOUR OLD CUTTER  
MODERNIZE IT ECONOMICALLY WITH A  
POWER GAUGE**

*Moves the gauge back and forth by power!*  
Write to POWER GAUGES, 304 HUDSON ST., N. Y. C.



**THE BEST QUOIN  
For Every Purpose**

*Over 13,000,000 Sold*  
Samuel Stephens and Wickersham  
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We'll help you get started right. Write now to LITHO CHEMICAL and Supply Co., 63 Park Row, New York, N. Y. for new FREE Instruction Chart telling exactly

**HOW—to Make Photo-Offset Press Plates  
WHAT—FORMULAS for Each Operation**

**STOP OFFSET**  
Get your free copy of this new bulletin—"10 Ways to Avoid Offset." Valuable—practical—shows how to save money—improve presswork.

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The Milwaukee Flat-bed Bronzer is used with both flat-bed and offset presses. Sizes run from 19" to 75" also rebuilt machines. Guaranteed performance.

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VERY PRINTABLE ALL  
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now manufacture Vandercook and Hacker Proof Presses in 35 models and sizes, and Hacker Block Levellers, Gauges, and Test Blocks. Outline your requirements for circulars giving details of performance, and prices.

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*We can't take a  
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"MISTER, THAT'S JUST  
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ING 'BE SURE TO USE  
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"YES, SIR! WITH RELIABLE,  
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HE'LL GET JOBS OUT ON TIME  
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**U**NKNOWN, undependable paper is too often a trouble-maker. It slashes your profits when it slows up work in your shop. And it loses customers when sloppy jobs are rejected.

Keep *your* costs down and your customers contented by using Management Bond, a known, reliable, *watermarked* paper designed for low-cost work.

Management Bond is a sturdy paper . . . uniform in finish, color, and performance . . . fast running on your presses. It's

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Management Bond comes in white and

10 colors, in a standard range of weights and sizes. You can get it quickly through regular Hammermill agents.

Send the coupon today for your free copy of the Management Bond Portfolio. It will help you land the low-cost jobs.

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### A HAMMERMILL PRODUCT

#### THIS PORTFOLIO WILL MAKE YOUR SELLING EASIER

The Management Bond Portfolio contains specimens of 17 different business forms adaptable to most organizations. Includes sets of forms for your customer to try in his own office. Tells how to design a printed form, what sizes to use for economy. Send for copy.



*Send for it!*

Hammermill Paper Company IP-M-OC  
Erie, Pa.

Please send me the Management Bond Portfolio of printed forms.

Name

Position

(Please attach to your *business* letterhead)

Please Mention THE INLAND PRINTER When Writing to Advertisers

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A ready reference buyers can depend upon for sources of supply. Manufacturers: This Business Directory offers good visibility at low cost for smaller advertisers and extra lines of larger advertisers. A listing of your products here reaches influential buyers when buying is done, and clinches sales. Note our policy permits display—see low rates below.

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### TAPEX

A flexible Chemical solution, unaffected by oil, heat or water. Used for MENDING or OVERLAPPING BELTING of any MATERIAL without sewing or lacing.

• Ideal for mounting to Wood or Metal.  
Prices: Quarts, \$3.50; Pints, \$2.00 Postpaid  
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ZINC CUT, MAXIMUM SIZE 4 5/8 INCHES CHICAGO

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BOOKS on all engraving and printing processes, offset, art, photography, silk screen, block cutting, etc. Size and screen finders and other helps. List free. Commercial Engraving Publishing Co., 34-V North Ritter Ave., Indianapolis, Indiana.

## Bronzing Machines

**MILWAUKEE BRONZERS**—for all presses. Also some rebuilt units. Write C. B. Henschel Mfg. Co., Milwaukee, Wisconsin.

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**1940  
CALENDAR  
PADS**

IN SIZES from 1x1 1/4 up to 10 1/2x22, in black and white, India tint, red and black, red and blue, brown and white, maroon and brown, reverse blue; flash pads, 3-months-at-a-glance pads, gold cover pads. Write for catalog.

**GOES**

**LITHOGRAPHING COMPANY**  
35 W. 61st St., Chicago 53K Park Pl., N. Y.

**CALENDAR PADS—BLOTTERS.** 1940 Calendar Pad Catalog now ready. Over 70 different sizes and styles. A pad for every purpose. Also our new Art Advertising Blotter Catalog illustrated in full color. Write for catalog in which you are interested. Joseph Hoover & Sons Co., Market and 49th Sts., Philadelphia, Pa.

**THE SULLIVAN PRINTING WORKS COMPANY,** 1062 Gilbert Avenue, Cincinnati, Ohio. Calendar pads now ready for shipment; the best and cheapest on the market; write for sample books and prices.

**WHOLESALE CALENDARS to printers.** Do your own imprinting. Advertising Novelties, Fans, Book Matches. Write for particulars. Fleming Calendar Co., 6540 Cottage Grove Ave., Chicago, Ill.

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WITH YOUR AD. 3c. BUILD BUSINESS. De Luxe levant grain. Samples 10c. Schramm, 113 S. Louise, Glendale, Cal.

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Cards from customer's picture: can imprint, \$5 up for 100; good discount. **BROWN ART CO.,** Schenectady, N. Y.

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**THE OSTRANDER-SEYMOUR CO.** 1874 S. 54th Ave., Cicero, Chicago, Ill. Eastern Office, 135 E. 42nd St., New York.

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**EMBOSSINE:** Sure fire embossing compound. For perfect male dies. 1 1/2 lb. tin \$1.00, F. O. B. N. Y. Aljo Mfg. Co., 130 West 21st St., New York City.

### Stewart's Embossing Board MAKES EMBOSSING EASY

Simply wet it, attach to tympan and let press run until dry; no heating or melting. Sheets 5 1/4 x 9 1/2 inches \$1.25 a dozen, postpaid, with instructions.

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205 W. Wacker Drive, Chicago, Ill.

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**LIGHTNING SPEED** envelope press, sizes 5 to 12, 10M to 18M per hour. Used by Public Printer. POST MFG. WORKS, 671 Diversey, Chicago.

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MATRICES**  
• FOR ALL TYPECASTING MACHINES •  
TRADE MARKS, SIGNATURES, HEADS, etc.  
**ROSS-ADSEAL, INC.**  
LORD and DAVIDSON STS. INDIANAPOLIS

For Special Logotypes, slides, trademark and nameplate matrices for Intertypes, Linotypes, Ludlows, write Imprint Matrix Co., Moravian Falls, N. C.

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**THE DOUTHITT CORPORATION,** 650 W. Baltimore Ave., Detroit, Mich. Complete engraving equipment and supplies, special equipment manufactured.

**THE OSTRANDER-SEYMOUR CO.** 1874 S. 54th Ave., Cicero, Chicago, Ill. Eastern Office, 135 E. 42nd St., New York.

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205 West Wacker Drive, Chicago, Ill.**

Name.....

Address.....

Insert copy.....times starting.....

☐ as Display Ad in.....inch space.

☐ as Reading Notice in.....lines.

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FRANKENTHAL, ALBERT & CIE, Gravure presses "Palatia." Plants installed and guaranteed by experts. ALBERT MERZ, 2702 S. Compton, St. Louis.

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Sell Sales Books, Cafe Checks, etc. Ask for Free samples and Easy plan. Adams Bros. Factory, Topeka, Kans.

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TICKETS IN STRIPS, Rolls, Coupon Books, Reserved Seats, any Numerical Jobs. Done at a profit for you. The Toledo Ticket Co., Dept. P, Toledo, Ohio.

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**ELECTRIC WELDED SILVERBRIGHT**  
**STEEL CHASES**  
with oversize inside measure for press capacity  
STYLES AND SIZES ON REQUEST  
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Order set of four—No. S-623  
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THE BAUER TYPE FOUNDRY, INC., 235 East 45th Street, New York, N. Y. Producers of fine type faces.

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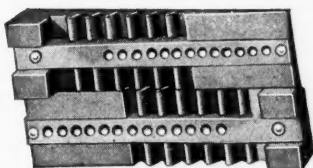
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# THE INLAND PRINTER

J. L. Frazier, Manager

PUBLISHED MONTHLY BY THE INLAND PRINTER COMPANY  
205 W. WACKER DRIVE, CHICAGO, ILLINOIS, U. S. A.

Volume 104 • October, 1939 • Number 1

THE INLAND PRINTER is published on the first of every month. It furnishes the most reliable and significant information on matters concerning the printing and allied industries. Contributions are solicited but should be concisely stated and presented in typewritten manuscript.

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Two years, \$7.00; one year, \$4.00; payable always in advance. Sample copies, \$0.40; none free. Make all remittances payable to The Inland Printer Company.

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**WANTED**—Estimator and salesman for printing plant doing general commercial work, located in North Central. O 297.

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See our ad—look up Buyers' Guide in index now. **W. L. Moore**, 4835 Woodward Avenue, Detroit, Michigan.

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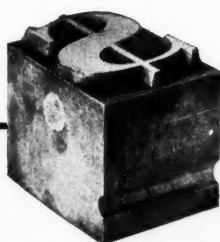
**MACHINIST-OPERATOR**—18 years' experience. Non-union, H. W., 3540 W. 128th St., Cleveland, Ohio.

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men at the Massachusetts Institute of Technology reported last month after completing extensive tests with the aid of the recording spectrophotometer. Using real people for subjects, the scientists were able to analyze skin colors and determine just what substances make some of us blondes and others, brunettes. They also discovered pigments which govern racial differences in coloring.

The recording spectrophotometer's extreme accuracy as a color analyzer is widening its use to many fields. As we have told you before, the first one of these instruments to be used commercially is installed at the IPI Research Laboratories. Here it continues to match and measure ink colors with a precision that the human eye cannot duplicate. But our research men are casting envious eyes towards M. I. T. They want some blondes to analyze, too!

**Crazy Colors**—The NEW YORK TIMES reports that among new colors for fall are the following: Portuguese oyster (dark green); thick mist (a gray-blue); stainless sky (a pale blue); smoky fire (a dark red); and rowdy (an orange). Just wait until you have to match some of those for a customer!

**PAPER PROFITS**—It is traditional that when a printing job goes sour, the customer blames the printer. Then the printer blames either the paper maker or the ink manufacturer. With the increasing specialization and wider scope of printing, the ink maker must know all the facts about the job—especially about the paper stock to be used. For some time, now, IPI has been cooperating with leading paper manufacturers in solving printing problems affecting both ink and paper. IPI research men have worked with more than



30 different paper mills in the last two years. They have contributed some very helpful facts to paper research workers, who, in turn, have told our men many things about paper which have made it easier to formulate inks that help the printer get the best possible results. The days of buck passing between ink and paper maker are through, as far as we're concerned. We've joined forces in the cause of finer printing!



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—BILLBOARD, the magazine of the entertainment world, has a handsome silver cover on its "Fall Special" issue. It will interest printers to know that despite the fact that the cover stock is soft and absorbent, the silver ink shows no sign of rubbing off. Next time you do some metallic printing, try the carefully tested IPI metallic inks. Ask BILLBOARD how well they work!

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# THE INLAND PRINTER

*The Leading Business and Technical Journal of  
the World in the Printing and Allied Industries*

**OCTOBER, 1939**

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J. L. Frazier, *Editor*

Frank S. Easter, *Promotion*

Lee W. Sagers, *Assistant Editor*

E. H. Brattlie, *Circulation*

*Western Advertising:* William R. Joyce, 205 West Wacker Drive, Chicago

*Eastern Advertising:* John E. Allen, at 522 Fifth Avenue, New York City

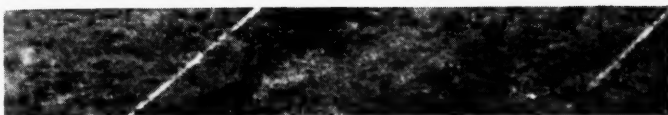
THE INLAND PRINTER, October, 1939, Volume 104, No. 1. Published by The Inland Printer Company, 205 West Wacker Drive, Chicago, Illinois (Eastern Office, 522 Fifth Avenue, New York City). Subscription is \$4.00 a year in advance; single copies, 40 cents. Canada, \$4.50 a year; single copies, 45 cents. Foreign, \$5.00; single copies 50 cents. Entered as Second-class matter, June 25, 1885, at the Post Office at Chicago, Illinois, under Act of March 3, 1879.

All manuscripts should be accompanied by adequate postage for their return. THE INLAND PRINTER assumes no responsibility for unsolicited contributions, except to accord them courteous attention and ordinary care.

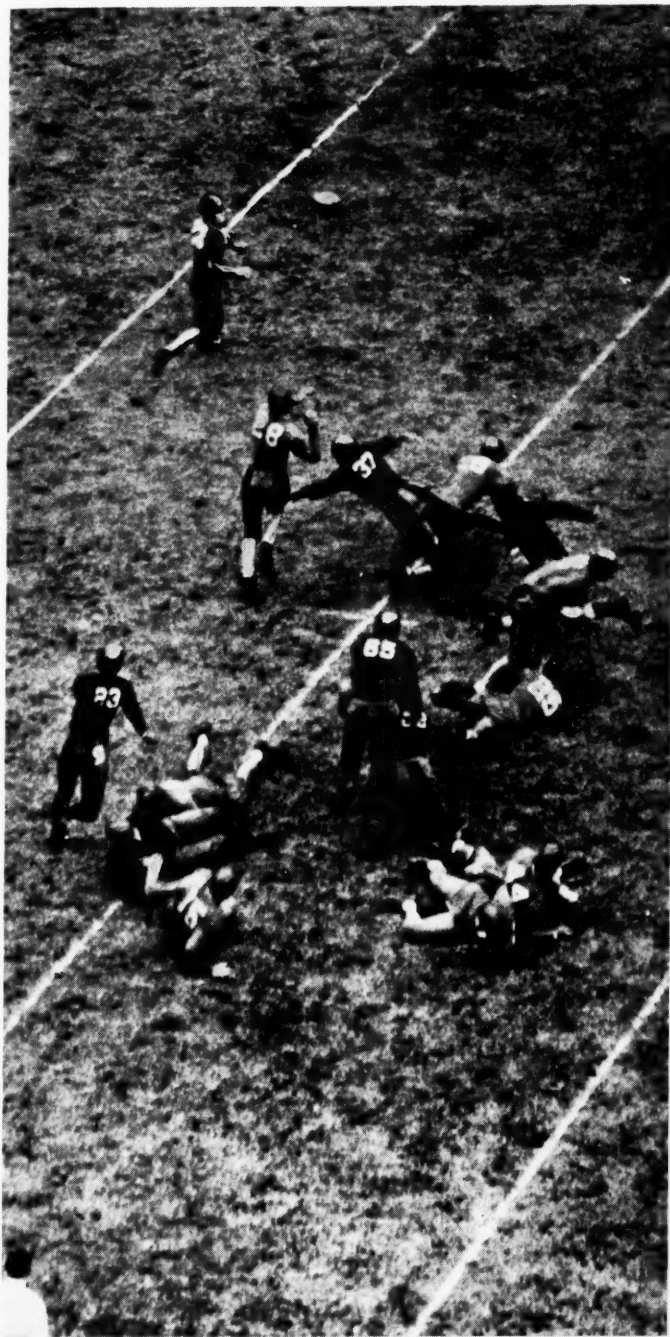


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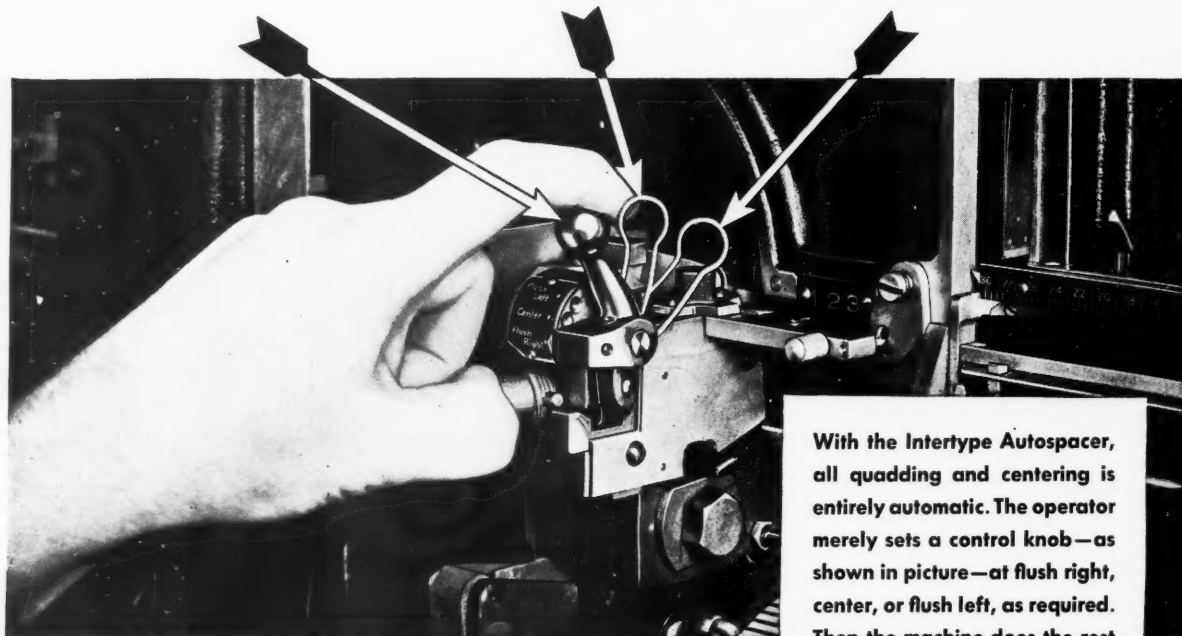
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Sets White Space  
Automatically**

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Sets White Space  
Automatically**

**The Intertype  
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Automatically**



With the Intertype Autospacer, all quadding and centering is entirely automatic. The operator merely sets a control knob—as shown in picture—at flush right, center, or flush left, as required. Then the machine does the rest

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